

Изданія М. П. БѢЛЯЕВА въ Лейпцигѣ

А. ГЛАЗУНОВЪ

3^я СИМФОНІЯ

въ D dur

ДЛЯ ОРКЕСТРА

СОЧ. 33

A. GLAZOUNOW

3^{me} SYMPHONIE

RE majeur

POUR ORCHESTRE

OP. 33

Partition d'Orchestre

1892
500

Edition M. P. BELAÏEFF, Leipzig

Edition M. P. Belaïeff à Leipzig.

Compositions pour Orchestre.

Antipow (G.). Op. 7. Allegro symphonique pour Orchestre.	A.	R.
Partition d'orchestre	5.50	1.95
Parties d'orchestre	10.—	3.50
Parties supplémentaires	—	—
Réduction pour Piano à 4 mains par l'auteur	2.50	—
Artelboucheff (Nicolas). Op. 4. Polka caractéristique pour Orchestre.		
Partition d'orchestre	2.—	—
Parties d'orchestre	5.50	1.95
Parties supplémentaires	—	—
Réduction pour Piano à 4 mains par l'auteur	1.40	—
Op. 9. Valse-Fantasia pour Orchestre.		
Partition d'orchestre	2.50	—
Parties d'orchestre	8.50	—
Parties supplémentaires	—	—
Réduction pour Piano à 4 mains par l'auteur	1.80	—
Artelboucheff (N.), Wihel (J.). Lladow (A.), Rimsky-Korsakow (N.), Sokolow (N.), Glasounow (A.). Variations sur un thème russe pour grand Orchestre.		
Partition d'orchestre	6.50	2.30
Parties d'orchestre	14.—	4.90
Parties supplémentaires	—	—
Réduction pour Piano à 4 mains par N. Artelboucheff	2.—	—
Blumenfeld (Felix). Op. 10. Mazurka pour Orchestre.		
Partition d'orchestre	4.50	1.60
Parties d'orchestre	8.50	—
Parties supplémentaires	—	—
Réduction pour Piano à 4 mains par l'auteur	2.50	—
Borodine (Alexandre). Finale de l'Opéra-Ballet inachevé „Mlada“, orchestré par N. Rimsky-Korsakow.		
Partition d'orchestre	3.50	1.25
Parties d'orchestre	7.50	2.65
Parties supplémentaires	—	—
Réduction pour Piano à 4 mains par N. Sokolow	1.60	—
— Ouverture, Danses et Marche pour grand Orchestre, tirées de l'Opéra „Le Prince Igor“.		
1. Ouverture.		
Partition d'orchestre	5.—	1.75
Parties d'orchestre	9.—	3.15
Parties supplémentaires	—	—
Réduction pour Piano à 4 mains par N. Sokolow	2.50	—
Réduction pour Piano à 2 mains par F. Blumenfeld	1.80	—
2. Danses No. 8 (Danse des jeunes filles polovtsiennes) et No. 17 (Danse polovtsienne).		
Partition d'orchestre	9.50	3.35
Parties d'orchestre	18.—	6.30
Parties supplémentaires	—	—
Réduction pour Piano à 4 mains par N. Sokolow	4.—	1.40
Réduction pour Piano à 2 mains par F. Blumenfeld	2.50	—
3. Marche polovtsienne.		
Partition d'orchestre	4.—	1.40
Parties d'orchestre	10.—	3.50
Parties supplémentaires	—	—
Réduction pour Piano à 4 mains par N. Sokolow	1.80	—
Réduction pour Piano à 2 mains par F. Blumenfeld	1.60	—
— Eine Steppenskizze aus Mittelasien, für Orchester.		
Partitur	2.—	—
Orchesterstimmen	5.50	1.95
Duplirstimmen	—	—
Arrangement für Pianoforte zu 4 Händen vom Componisten	1.80	—
Arrangement für Pianoforte zu 2 Händen von Théodore Jadoul	1.40	—
— 2 Parties de la 3 ^{me} Symphonie inachevée en la. Terminée et instrumentée par A. Glasounow.		
Partition d'orchestre	6.—	2.10
Parties d'orchestre	11.—	3.85
Parties supplémentaires	—	—
Réduction pour Piano à 4 mains: la 1 ^{re} partie par A. Glasounow, la 2 ^{me} partie par N. Sokolow	3.—	1.05

Compositions pour Orchestre.

Oui (César). Op. 43. In modo populari. Petite Suite (No. 3) pour Orchestre. (I. Allegro moderato, II. Moderato, III. Vivace, IV. Moderato, V. Allegretto, VI. Vivace ma non troppo.)	A.	R.
Partition d'orchestre	4.—	1.40
Parties d'orchestre	8.—	2.80
Parties supplémentaires	—	—
Réduction pour Piano à 4 mains par l'auteur	2.50	—
Glasounow (Alexandre). Op. 3. 1 ^{re} Ouverture sur trois thèmes grecs pour grand Orchestre. Nouvelle édition revue et corrigée par l'auteur.		
Partition d'orchestre	6.—	2.10
Parties d'orchestre	11.—	3.85
Parties supplémentaires	—	—
Réduction pour Piano à 4 mains par l'auteur	2.50	—
Op. 5. 1 ^{re} Symphonie (Mi) pour grand Orchestre. Nouvelle édition revue et corrigée par l'auteur.		
Partition d'orchestre	18.—	6.30
Parties d'orchestre	25.—	8.75
Parties supplémentaires	—	—
Réduction pour Piano à 4 mains par Mme. Nadejda Rimsky-Korsakow	6.—	2.10
Op. 6. 2 ^{me} Ouverture sur des thèmes grecs pour grand Orchestre.		
Partition d'orchestre	9.—	3.15
Parties d'orchestre	15.—	5.35
Parties supplémentaires	—	—
Réduction pour Piano à 4 mains par l'auteur	3.50	1.25
Op. 7. Sérénade pour Orchestre. La.		
Partition d'orchestre	2.50	—
Parties d'orchestre	5.50	1.95
Parties supplémentaires	—	—
Réduction pour Piano à 4 mains par l'auteur	1.20	—
Op. 8. A la mémoire d'un héros. Élégie pour grand Orchestre.		
Partition d'orchestre	3.—	1.05
Parties d'orchestre	6.—	2.10
Parties supplémentaires	—	—
Réduction pour Piano à 4 mains par l'auteur	1.80	—
Op. 9. Suite caractéristique pour grand Orchestre. (I. a. Introduction, b. Danse rustique, II. Intermezzo scherzando, III. Carnaval, IV. Pastorale, V. Danse orientale, VI. a. Élégie, b. Cortège.)		
Partition d'orchestre	12.—	4.20
Parties d'orchestre	22.—	7.70
Parties supplémentaires	—	—
Réduction pour Piano à 4 mains par l'auteur	5.50	1.95
Op. 11. 2 ^{me} Sérénade pour petit Orchestre. ré.		
Partition d'orchestre	1.80	—
Parties d'orchestre	3.50	1.25
Parties supplémentaires	—	—
Réduction pour Piano à 4 mains par l'auteur	1.20	—
Op. 12. Poémelyrique. Andantino pour grand Orchestre.		
Partition d'orchestre	8.—	1.05
Parties d'orchestre	5.50	1.95
Parties supplémentaires	—	—
Réduction pour Piano à 4 mains par l'auteur	1.80	—
Op. 13. „Stenka Rastine“. Poème symphonique pour grand Orchestre. (A la mémoire d'Alexandre Borodine.)		
Partition d'orchestre	8.50	3.—
Parties d'orchestre	12.—	4.20
Parties supplémentaires	—	—
Réduction pour Piano à 4 mains par l'auteur	3.50	1.25
Op. 14. 2 Morceaux pour Orchestre. (No. 1. Idylle, No. 2. Réverie orientale.)		
Partition d'orchestre	2.50	—
Parties d'orchestre	6.—	2.10
Parties supplémentaires	—	—
Réduction pour Piano à 4 mains par l'auteur	1.80	—
Op. 16. 2 ^{me} Symphonie en fa [#] pour grand Orchestre. (A la mémoire de François Liszt.)		
Partition d'orchestre	17.—	5.95
Parties d'orchestre	29.—	10.15
Parties supplémentaires	—	—
Réduction pour Piano à 4 mains par l'auteur	7.50	2.65

Compositions pour Orchestre.

Glasounow (Alexandre). Op. 18. Mazurka pour Orchestre.	A.	R.
Partition d'orchestre	4.—	1.40
Parties d'orchestre	9.50	3.85
Parties supplémentaires	—	—
Réduction pour Piano à 4 mains par l'auteur	2.—	—
Op. 19. La Forêt. Fantaisie pour grand Orchestre.		
Partition d'orchestre	8.—	2.80
Parties d'orchestre	12.—	4.20
Parties supplémentaires	—	—
Réduction pour Piano à 4 mains de l'auteur	3.50	1.25
Réduction pour 2 Pianos à 8 mains par C. Tschernoff	5.—	1.75
Op. 21. Marche de Noces pour grand Orchestre.		
Partition d'orchestre	3.—	1.05
Parties d'orchestre	7.—	2.45
Parties supplémentaires	—	—
Réduction pour Piano à 4 mains par l'auteur	1.80	—
Une Fête slave, tirée du Quatuor slave, Op. 28. Esquisse symphonique pour grand Orchestre.		
Partition d'orchestre	5.50	1.95
Parties d'orchestre	11.—	3.85
Parties supplémentaires	—	—
Réduction pour Piano à 4 mains par N. Sokolow	2.50	—
Op. 28. La Mer. Fantaisie pour grand Orchestre.		
Partition d'orchestre	10.—	3.50
Parties d'orchestre	20.—	7.—
Parties supplémentaires	—	—
Réduction pour 2 Pianos à 8 mains par l'auteur	5.50	1.95
Op. 29. Rhapsodie orientale pour grand Orchestre.		
Partition d'orchestre	13.—	4.55
Parties d'orchestre	23.—	8.05
Parties supplémentaires	—	—
Réduction pour Piano à 4 mains par l'auteur	5.50	1.95
Op. 30. Le Kremlin. Tableau symphonique en 3 parties pour grand Orchestre.		
Partition d'orchestre	13.—	4.55
Parties d'orchestre	27.—	9.45
Parties supplémentaires	—	—
Réduction pour Piano à 4 mains par l'auteur	5.—	1.75
Op. 33. 3 ^{me} Symphonie en Ré pour Orchestre.		
Partition d'orchestre	15.—	5.25
Parties d'orchestre	36.—	12.60
Parties supplémentaires	—	—
Réduction pour Piano à 4 mains par l'auteur	9.—	3.15
Op. 34. Le Printemps. Tableau musical pour Orchestre.		
Partition d'orchestre	4.50	1.60
Parties d'orchestre	9.—	3.15
Parties supplémentaires	—	—
Réduction pour Piano à 4 mains par l'auteur	1.80	—
Op. 40. Triumphant March on the occasion of the World Columbian Exposition in Chicago 1893, composed for a grand Orchestra with Chorus (ad libitum).		
Full score	4.—	1.40
Orchestral parts	12.—	4.20
Supplementary parts	—	—
Piano score	1.80	—
Arrangement as a Duet for the Pianoforte (by the composer)	1.80	—
Op. 45. Carnaval. Ouverture pour grand Orchestre avec Orgue ad libitum.		
Partition d'orchestre	6.—	2.10
Parties d'orchestre	14.—	4.90
Parties supplémentaires	—	—
Réduction pour Piano à 4 mains par l'auteur	2.50	—
Op. 46. Chopiniana. Suite pour grand Orchestre composée de I. Polonaise, Op. 40; II. Nocturne, Op. 15; III. Mazurka, Op. 50; IV. Tarentelle, Op. 43, de Fr. Chopin, instrumentée par Alexandre Glasounow. Complet.		
Partition d'orchestre	7.50	2.65
Parties d'orchestre	15.—	5.25
Parties supplémentaires	—	—
Séparément.		
I. Polonaise, Fr. Chopin, Op. 40 No. 1.		
Partition d'orchestre	1.80	—
Parties d'orchestre	6.—	2.10
Parties supplémentaires	—	—

Compositions pour Orchestre.

Glasounow (Alexandre). Op. 46. Chopiniana.	A.	R.
II. Nocturne, Fr. Chopin, Op. 15 No. 1.		
Partition d'orchestre	2.—	—
Parties d'orchestre	4.50	1.60
Parties supplémentaires	—	—
III. Mazurka, Fr. Chopin, Op. 50 No. 3.		
Partition d'orchestre	2.50	—
Parties d'orchestre	5.—	1.75
Parties supplémentaires	—	—
IV. Tarentelle, Fr. Chopin, Op. 43.		
Partition d'orchestre	8.—	1.05
Parties d'orchestre	7.50	2.65
Parties supplémentaires	—	—
Op. 47. Valse de concert pour grand Orchestre.		
Partition d'orchestre	5.—	1.75
Parties d'orchestre	12.—	4.20
Parties supplémentaires	—	—
Réduction pour Piano à 4 mains par l'auteur	2.—	—
Transcription de concert pour Piano par Felix Blumenfeld	2.—	—
Op. 48. 4 ^{me} Symphonie en Mi ^b pour grand Orchestre.		
Partition d'orchestre	18.—	4.55
Parties d'orchestre	28.—	9.80
Parties supplémentaires	—	—
Réduction pour Piano à 4 mains par l'auteur	5.50	1.95
Op. 50. Cortège solennel pour grand Orchestre.		
Partition d'orchestre	3.50	1.25
Parties d'orchestre	9.—	3.15
Parties supplémentaires	—	—
Arrangement pour Piano à 4 mains par l'auteur	1.60	—
Op. 51. 2 ^{me} Valse de concert pour grand Orchestre.		
Partition d'orchestre	4.50	1.60
Parties d'orchestre	13.—	4.55
Parties supplémentaires	—	—
Réduction pour Piano à 4 mains par l'auteur	2.—	—
Op. 52. Scènes de ballet. Suite pour grand Orchestre. Complet.		
Partition d'orchestre	15.—	5.25
Parties d'orchestre	34.—	11.90
Parties supplémentaires	—	—
Réduction pour Piano à 4 mains par N. Sokolow	6.—	2.10
Séparément.		
No. 1. Prélude.		
Partition d'orchestre	2.50	—
Parties d'orchestre	7.50	2.65
Parties supplémentaires	—	—
Réduction pour Piano à 4 mains par l'auteur	1.40	—
No. 2. Marionnettes.		
Partition d'orchestre	2.—	—
Parties d'orchestre	5.—	1.75
Parties supplémentaires	—	—
Réduction pour Piano à 4 mains par l'auteur	1.20	—
No. 3. Mazurka.		
Partition d'orchestre	3.—	1.05
Parties d'orchestre	9.—	3.15
Parties supplémentaires	—	—
Réduction pour Piano à 4 mains par l'auteur	1.80	—
No. 4. Scherzino.		
Partition d'orchestre	1.40	—
Parties d'orchestre	5.—	1.75
Parties supplémentaires	—	—
Réduction pour Piano à 4 mains par l'auteur	1.—	—
No. 5. Pas d'action.		
Partition d'orchestre	1.80	—
Parties d'orchestre	6.—	2.10
Parties supplémentaires	—	—
Réduction pour Piano à 4 mains par l'auteur	1.—	—
No. 6. Danse orientale.		
Partition d'orchestre	1.80	—
Parties d'orchestre	6.—	2.10
Parties supplémentaires	—	—
Réduction pour Piano à 4 mains par l'auteur	1.—	—
No. 7. Valse.		
Partition d'orchestre	2.50	—
Parties d'orchestre	6.50	2.30
Parties supplémentaires	—	—
Réduction pour Piano à 4 mains par l'auteur	1.40	—
No. 8. Polonaise.		
Partition d'orchestre	3.50	1.15
Parties d'orchestre	9.—	1.25
Parties supplémentaires	—	—
Réduction pour Piano à 4 mains par l'auteur	1.80	—
Op. 53. Fantaisie pour grand Orchestre.		
Partition d'orchestre	5.50	1.95
Parties d'orchestre	13.—	4.55
Parties supplémentaires	—	—
Réduction pour Piano à 4 mains par l'auteur	2.—	—

dediée
à Mr Pierre
Tchaïkowsky

3^{me}

SYMPHONIE

I
Ré majeur
pour
ORCHESTRE
par
Alexandre Glazounow.

Op. 33.

Partition	Pr. M. 15
Parties séparées	Pr. R. 3.25
Parties supplémentaires	à M. 2.50
Réduction pour piano à 4 mains	à R. 90
par l'Auteur.	Pr. M. 9
	Pr. R. 3.15

Propriété de l'Éditeur pour tous Pays
Enregistré aux Archives de l'Union
M.P. Belaïeff Leipzig
1892
500—502

This image shows a page of musical notation, likely for a string quartet. The page contains ten staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamic markings include *p* (piano), *pp* (pianissimo), *mp* (mezzo-piano), *mf* (mezzo-forte), *f* (forte), and *staccato*. There are also markings for *Solo* and *sul G.* (sul G string). The music is written in a key signature of one sharp (F#) and a time signature of 4/4. The page number 500 is visible at the bottom center.

3 Tromboni.

C Fl. piece.

Ob. poco rit. D a tempo Solo. dolce

in B.

Tromboni.

Viol.

poco rit. D a tempo

trem. p sub. pp

div. p pizz. p

Solo. dolce

Fl. gr. pp

Cor.

Viol. div. pp unis. dolce

p dolce

div. p

Solo. dolce

E^p Poco più tranquillo.

This page of musical notation is a score for a piano, likely for a piece titled "L'Allegretto" as indicated by the header. The score is written for multiple staves, including a grand staff (treble and bass clefs) and several single staves. The key signature is one flat (B-flat), and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamics are marked throughout, including *f* (forte), *p* (piano), *pp* (pianissimo), *mf* (mezzo-forte), and *ppp* (pianissimissimo). Performance instructions are also present, such as "cantabile" (singingly), "div." (diviso, or divided), "Solo. dolce" (Solo, sweetly), "pizz." (pizzicato), and "I. parte div." (First part divided). The score is divided into measures by vertical bar lines, and the page number "500" is visible at the bottom center.

cresc. *cresc.* *dim.* *pp*
cresc. *mf cresc.* *dim.* *pp dim.*
cresc. *mf cresc.* *dim.* *p.*
p cresc. *mf cresc.* *dim.* *pp dim.*
arco cresc. *dim.* *pp* *unis.* *p*
ppizz.

Solo. dolce
pp *p* *p*
div. *unis.* *pp*
3 Soli *Tutti Celli.* *p* *pp*

Tempo I.

Fag.
 Tromboni e Tuba.
 Viol.

Tempo I.

500

This is a page from a musical score, likely for a symphony, featuring multiple staves with various musical notations. The score includes dynamics such as *p cresc.*, *mf cresc.*, and *ff*. Performance instructions include *Fl. picc.*, *H*, *in B*, and *unis.*. The notation includes treble and bass clefs, key signatures, and various musical symbols like notes, rests, and slurs. The page is numbered 13 in the bottom left corner.

Più sostenuto. $\text{♩} = 176.$

Clar. a2.

Fag. a2.

Cor.

Tromboni.

Timp.

energico

fenergico

fenergico

div.

fenergico

fenergico

unis.

p

500

I

500

Trombe.
 Viol.
 Musical score for Trombe and Viol. section, measures 1-12. The score is in 2/4 time and features various dynamics including *mf* and *f*.

K Fl. picc.
 Musical score for Fl. picc. section, measures 1-12. The score is in 2/4 time and features various dynamics including *mf*, *f*, and *p*. It includes performance instructions such as *non div.*, *non div.*, *non div.*, *energico*, and *ad lib.*.

First system of a musical score, measures 1-10. The score is written for a string quartet (Violin I, Violin II, Viola, and Violoncello) and a Cor Anglais. The key signature is two flats (B-flat major or D-flat minor). The time signature is 4/4. The first system includes dynamic markings such as *p*, *f*, *pp*, *mf*, and *ppp*. It also features performance instructions like *Solo.*, *Soli.*, *div.*, and *pizz.*. The Cor Anglais part is marked *Cor.* and *Viol.*. The string parts show various articulations and phrasing, with some measures marked *div.* and *pizz.*. The system concludes with a large 'L' marking.

Second system of a musical score, measures 11-20. The score continues for the string quartet and Cor Anglais. The key signature remains two flats. The time signature is 4/4. The second system includes dynamic markings such as *mf*, *p*, *pp*, *mf*, and *pp*. It also features performance instructions like *Solo.*, *Soli.*, *div.*, *arco*, *uniss.*, and *pizz.*. The Cor Anglais part is marked *Fl. gr.*. The string parts show various articulations and phrasing, with some measures marked *div.*, *arco*, *uniss.*, and *pizz.*. The system concludes with a large 'L' marking.

Musical score for the first system, measures 1-15. The score is written for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass). It features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations like pizzicato and arco. Dynamics range from piano (*p*) to mezzo-forte (*mf*).

Musical score for the second system, measures 16-30. This system continues the musical themes from the first system. It includes a "Solo" section for the Violin I part in measure 24. The score continues with intricate string textures, including divisi passages and unison arco playing. Dynamics include mezzo-forte (*mf*), mezzo-piano (*mp*), and piano (*p*).

M Solo. I. *dolce* *mf* *p* *Solo.* *dolce* *mf* *pp cantabile* *pp* *cantabile* *pp* *arco* *pp* *p*

M poco tranquillo

M poco tranquillo

Tempo I.
animato poco a poco

Tempo I.
animato poco a poco

div.
pp

div.
p

animato poco a poco

500

animato poco a poco

[illegible]

Fl. picc.

100

Tromboni e Tuba.

Musical score for the first system, measures 1-16. The score is written for multiple staves, including woodwinds, strings, and brass. The tempo is marked "Poco più mosso. $\text{♩} = 84$ ". The key signature has two flats. The score includes various dynamics such as *pp*, *p*, *f*, and *ppp*. Performance markings include *p cresc. poco*, *a2.*, *div.*, and *p cresc. poco a poco*. The score is divided into measures by bar lines, with a large "0" at the beginning of the system.

Musical score for the second system, measures 17-32. The score continues the orchestration from the first system. It includes woodwinds, strings, and brass. The tempo remains "Poco più mosso. $\text{♩} = 84$ ". The key signature has two flats. The score includes various dynamics such as *pp*, *p*, *f*, and *ppp*. Performance markings include *p cresc.*, *a2.*, *div.*, *p cresc. poco a poco*, *pappassionato*, and *unis.*. The score is divided into measures by bar lines, with a large "0" at the beginning of the system.

This image shows a page of musical notation for a piano piece. The score is written for multiple staves, likely representing different instruments or voices. The notation includes complex melodic lines with many beamed notes, suggesting rapid passages. Dynamic markings such as *p* (piano), *mf* (mezzo-forte), *ff* (fortissimo), and *pp* (pianissimo) are used throughout. Performance instructions like *a2.* (second ending) and *appassionato* (with passion) are present. The notation is dense, with many notes and rests, and includes various musical symbols like slurs, ties, and accidentals. The overall style is characteristic of 19th-century piano music.

d. = 60. Meno mosso.

f *ff* *mf* *p* *pp* *dim.* *Meno mosso.*

Fl. gr. *Soll.* *p* *pp* *Soll.* *p* *pp*

Timp. *pp* *pizz.* *p* *pizz.* *p* *pp*

div. I parte tacet. *pp* *div. I parte tacet.* *pp*

500

Q Tempo I.

Musical score for the first system, measures 1-12. The score is written for multiple staves, including strings and woodwinds. Dynamics include *p*, *mf*, *f*, and *marcato*. Performance instructions include *arco*, *div.*, *p sul A.*, *p unis.*, *Tutti Celli.*, and *Tutti O. Bassi.* The tempo is marked *Tempo I.*

Musical score for the second system, measures 13-24. The score continues the orchestration with various dynamics and performance markings. Dynamics include *mf*, *f*, *p*, and *marcato*. Performance markings include *a2.*, *V*, and *tr.* The tempo remains *Tempo I.*

R. ^vanimato poco a poco.

R animato poco a poco

Tromboni e Tuba.

Solo.

R animato poco a poco

This is a page of a musical score, likely for a symphony, featuring multiple staves with various instruments. The score includes dynamic markings such as *p*, *mf*, and *cresc.*, and articulation like *non legato*. The page is numbered 500 at the bottom.

The score is written for a large ensemble, including:

- Trombe** (Trumpets): Indicated by the label "Trombe." on the left.
- Soli** (Soloists): Indicated by the label "Soli." on the left.
- Strings**: Multiple staves at the bottom, likely for violins, violas, cellos, and double basses.

The music is in a key with two sharps (D major or F# minor) and a 4/4 time signature. The score shows a variety of musical textures, including melodic lines, harmonic support, and rhythmic patterns.

This image shows a page from a musical score, likely for a symphony, featuring multiple staves with various musical notations. The score is written in a key signature of one sharp (F#) and a common time signature (C). The notation includes a variety of note values, rests, and dynamic markings such as *ff* (fortissimo), *f* (forte), *dim.* (diminuendo), and *p* (piano). The score is organized into systems, with some staves containing multiple measures of music. The overall layout is typical of a professional musical manuscript.

Fl. picc. *a2.* *mf* *cresc. poco a poco*

Cor. *mf* *cresc.*

Trb. *f*

Timp. *f*

Animato. *mf* *cresc. poco a poco*

Fl. picc. *a2.* *f* *cresc. poco a poco*

Cor. *a2.* *f* *cresc. poco a poco*

Trombe *a2.* *f* *cresc. poco a poco*

Trb. *f* *cresc. poco a poco*

Timp. *f* *cresc. poco a poco*

500

rit. *p cresc.* *a3.* *div.* *Tempo I.*

This image shows a page of a musical score, likely for a symphony. The score is written for multiple instruments, including Fl. pic., Fl. gr., Cor., Tromb., Trb., 4 Viol., and Altri Viol. The music is in 4/4 time and features various dynamic markings such as p, pp, and cresc. The score is written in a standard musical notation with staves and notes.

[illegible]

[illegible]

This page of a musical score contains ten staves. The instruments represented are: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Horn (Cor.), Trumpet (Tr.), Trombone (Trb.), Violin (V.), Viola (Vla.), and Cello/Double Bass (Cb.). The score is divided into two main sections by a double bar line. The first section is marked 'poco rit.' and the second 'a tempo'. Dynamic markings such as *mf*, *p*, *pp*, *f*, *ppp*, and *ppp sul D* are used throughout. The page number '500' is located at the bottom center.

This musical score is for the piece 'L'Espresso' by Franz Liszt, arranged for piano, violin, and cornet. The score is written in 3/4 time and features a key signature of one sharp (F#). The piano part is the most prominent, with a melodic line in the right hand and a more rhythmic, arpeggiated line in the left hand. The violin part provides a harmonic and melodic accompaniment, often mirroring the piano's melody. The cornet part is a more active, melodic line that often plays in unison or harmony with the violin. The score includes various dynamic markings such as *p* (piano), *f* (forte), *pp* (pianissimo), *mf* (mezzo-forte), and *ppp* (pianississimo). It also includes performance instructions like *dolce* (sweetly), *espr.* (espressivo), and *div. a 3.* (divided into three parts). The score is divided into measures by vertical bar lines, and the measures are numbered at the bottom. The overall mood is romantic and expressive, characteristic of Liszt's style.

[illegible]

First system of musical notation, measures 1-10. The score includes staves for strings (Violins I, Violins II, Violas, Cellos, Double Basses), woodwinds (Flutes, Oboes, Clarinets, Bassoons), brass (Cor, Trb.), and percussion (Timp.). Dynamics include *f*, *cresc.*, and *mp*. The key signature is one sharp (F#).

Second system of musical notation, measures 11-20. The score includes staves for strings, woodwinds (Cor, Trombe, Trb.), percussion (Timp.), and soloists (Voelli., Chassi.). Dynamics include *cresc.*, *mf*, *p*, *f*, and *non div.*. The key signature is one sharp (F#). Measure 11 is marked *a 2.* and measure 19 is marked *in A.*

Score for the first system, featuring multiple staves for woodwinds, brass, and strings. The music includes dynamic markings such as *dim.*, *mf*, *p*, *f*, *pp*, and *ppp*. A section marked *Solo.* is indicated at the top. The score is written in a key signature of one sharp (F#) and a 2/4 time signature. The system concludes with a *Z* time signature change.

Score for the second system, continuing the orchestral arrangement. It includes staves for Flute (Fl.), Clarinet (Clar.), Bassoon (Fag.), Cor, Trumpet (Trb.), and Timp. The music features dynamic markings like *mf*, *p*, *pp*, and *ppp*. A section marked *Aa* is indicated at the top. The tempo is marked *Animato. d. = 76.* The system concludes with a *Z* time signature change.

This image shows a page of a musical score, likely for a symphony, featuring multiple staves for various instruments. The score includes dynamic markings such as *cresc.*, *mf cresc.*, *f*, and *div.*, and articulation marks like *a 2.* and *ff*. The music is written in a key with one sharp (F#) and a 2/4 time signature. The instruments listed on the left include Cor., Trombe, Trb., Timp., and several string staves (Violins I, Violins II, Violas, Cellos, and Double Basses). The score is complex, with many notes, rests, and other musical notations.

500

141

pesante Dd

Cor.

Trombe

Trb.

Timp.

div. a 2.

non div.

simile non div.

simile non div.

simile

simile

pesante Dd

This image shows a page from a musical score, likely for a symphony. It features ten staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is one sharp (F#), and the time signature is 4/4. The score is written in a standard musical notation style, with staves numbered 1 through 10. The music is in a major key, and the tempo is marked 'Allegro'. The score includes various musical notations, including notes, rests, and dynamic markings like 'mf' and 'cresc.'. The page is numbered '112' in the top right corner. The score is written in a standard musical notation style, with staves numbered 1 through 10. The music is in a major key, and the tempo is marked 'Allegro'. The score includes various musical notations, including notes, rests, and dynamic markings like 'mf' and 'cresc.'. The page is numbered '112' in the top right corner.

35

Fl. a 2. *mf cresc. poco a poco*
 Ob. a 2. *p cresc. poco a poco*
 Cl. *p cresc. poco a poco*
 Fg. *p*
 Cb. *p cresc. poco a poco*
 Tr. *pp cresc. poco a poco.*
 Tbn. *pp*
 Tub. *pp*
 Vln. *mf*
 Vla. *mf*
 Vcl. *mf*
 Cb. *mf*
 Sopr. *pp* *sul G -*
 Alto *pp* *p cresc. poco a poco*
 Ten. *pp* *p cresc. poco a poco*
 Bass *pp* *p cresc. poco a poco*
 Div. a 2. *uniss.*
 E. *pp cresc. poco a poco*

500

14

pesante Dd

Cor.

Trombe

Trb.

Timp.

div. a 2.

non div.

simile non div.

simile non div.

simile

simile

simile

pesante Dd

This image shows a page from a musical score, likely for a symphony. It features ten staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff has a key signature of one sharp (F#) and a time signature of 4/4. The music is written in a grand staff format, with the first five staves representing the upper voices and the last five staves representing the lower voices. The score includes dynamic markings such as 'mf' (mezzo-forte) and 'cresc.' (crescendo). There are also some performance instructions like 'a 2.' (allegretto) and 'V' (Vivace). The notation is complex, with many notes and rests, and some staves have additional markings like 'Cor. mf' and 'mf'. The overall style is that of a classical musical score.

[illegible]

500

[illegible]

This page of musical notation, numbered 37 in the top right corner, contains 14 staves of music. The notation is written in a key signature of one sharp (F#) and a common time signature (C). The music is arranged in two systems of seven staves each. The first system includes a variety of musical symbols, including notes, rests, and dynamic markings such as *G.P.* (Grave) and *ff* (fortissimo). The second system includes a variety of musical symbols, including notes, rests, and dynamic markings such as *trem.* (tremolo), *div a 8.* (divisi a 8), and *G.P.* (Grave). The notation is written in a style that is typical of 19th-century musical manuscripts.

II. Scherzo.

Vivace. $\text{♩} = 160.$

Flauto piccolo.

2 Flauti grandi.

2 Oboi.

2 Clarinetti. in B.

2 Fagotti.

4 Corni in F.

2 Trombe.

3 Tromboni.
(Tuba tacet.)

3 Timpani.

Campanelli.

Violini I.

Violini II.

Viole.

Violoncelli.

Contrabassi.

p staccato sempre

mf

mf

a 2.

mf

a 2.

mf

mf dim.

pp

mf dim.

pp

III.

p

div.

p cresc.

div.

p cresc.

pizz.

mf

pizz.

mf

arco

pizz.

mf

pizz.

f

Vivace.

[illegible]

First system of a musical score, measures 1-16. The score includes staves for strings (Violins I, Violins II, Violas, Cellos, Double Basses), woodwinds (Flutes, Oboes, Clarinets, Bassoons), brass (Cor, Trombe), and percussion (Timp.). The music features complex rhythmic patterns, including sixteenth and thirty-second notes. Dynamics include *f*, *mf*, *f dim.*, *dim.*, *arco*, *p*, and *f*. A section marked *a 2.* begins in measure 12.

Second system of a musical score, measures 17-32. The score includes staves for strings, woodwinds, brass (Cor, Trombe), and percussion (Timp.). The music continues with complex rhythmic patterns. Dynamics include *mf*, *dim.*, *mp*, *div.*, *mp div.*, *mp*, and *pizz.*. A section marked *Solo.* begins in measure 24, and a section marked *B* begins in measure 28.

Musical score for the first system, measures 1-10. The score includes staves for strings, woodwinds, and brass. Dynamics include *p*, *mf*, and *Solo.* Performance instructions include *p sul D* and *div.*

Musical score for the second system, measures 11-20. The score includes staves for strings, woodwinds, and brass. Dynamics include *f*, *mf*, and *mp*. Performance instructions include *arco* and *arco V*.

Fl. picc. part: Measures 1-10. Dynamics include *mf*, *mf* in A., *mf*, *mf*, *mf*, *mf*, *mf*, *mf*, *mf*, *mf*. Articulation includes *acc.* (accents).

Cor. part: Measures 1-10. Dynamics include *mf*, *mf*, *mf*, *mf*, *mf*, *mf*, *mf*, *mf*, *mf*, *mf*. Articulation includes *acc.* (accents).

Other parts: Measures 1-10. Dynamics include *mp*, *mf*, *mf*, *mf*, *mf*, *mf*, *mf*, *mf*, *mf*, *mf*. Articulation includes *acc.* (accents), *pizz.* (pizzicato).

D part: Measures 11-20. Dynamics include *mf cresc.*, *p cresc.*, *mf cresc.*, *mf cresc.*, *mf cresc.*, *mf cresc.*, *mf cresc.*, *mf cresc.*, *mf cresc.*, *mf cresc.*. Articulation includes *acc.* (accents), *pizz.* (pizzicato), *div. pizz.* (divided pizzicato), *arco* (arco).

Other parts: Measures 11-20. Dynamics include *mf cresc.*, *p cresc.*, *mf cresc.*, *mf cresc.*, *mf cresc.*, *mf cresc.*, *mf cresc.*, *mf cresc.*, *mf cresc.*, *mf cresc.*. Articulation includes *acc.* (accents), *pizz.* (pizzicato), *div. pizz.* (divided pizzicato), *arco* (arco).

Fl. a2. *p*

Ob. a2. *mf*

Cl. *mf*

Cor. *mf*

Timp.

V. arco *mf* *div.* *uniss.* *p*

V. *mf* *div.* *p*

C. *p*

B. *p* *arco*

500

[illegible]

This image shows a page from a musical score, likely for a symphony. The score is written for a large ensemble, including the following instruments and parts:

- Fl.** (Flute)
- Ob.** (Oboe)
- Clar.** (Clarinet)
- Fag.** (Bassoon)
- Cor.** (Horn)
- Trombe.** (Trombone)
- Trb.** (Trumpet)
- Timp.** (Timpani)
- Viol.** (Violin)
- Cello/Double Bass** (implied by the bottom staves)

The score is written in a common time signature (C) and features various musical notations, including notes, rests, and dynamic markings. Key markings include:

- mf cresc.** (mezzo-forte crescendo)
- p cresc.** (piano crescendo)
- non div.** (non-diviso, indicating a specific articulation or phrasing)
- f** (forte)
- p** (piano)
- mf** (mezzo-forte)

The score is arranged in a standard orchestral format, with the woodwinds and strings on the left and the brass and percussion on the right. The page is numbered 12 in the bottom left corner.

[illegible]

This is a page from a musical score, likely for a symphony. The page is numbered 500 at the bottom. It features a variety of instruments, each with its own staff. The instruments listed are: Fl. (Flute), Ob. (Oboe), Clar. (Clarinet), Fag. (Bassoon), Cor. (Horn), Trombe. (Trombone), Trb. (Tuba), Timp. (Timpani), Viol. (Violin), and Viola. The score includes dynamic markings such as *f cresc.*, *mf*, *f*, *p*, *sf*, *mp marc.*, *cresc.*, and *creso.*. The music is written in a key signature of one sharp (F#) and a 2/4 time signature. The page is marked with a large 'G' at the top left and bottom left, and a large '500' at the bottom center.

This image shows a page from a musical score, likely for a symphony. The score is written for a large orchestra, with staves for the following instruments: Fl. picc. (Flute piccolo), Fl. (Flute), Ob. (Oboe), Clar. (Clarinet), Fag. (Bassoon), Cor. (Cor Anglais), Trombe. (Trumpet), Viol. (Violin), and Cello/Double Bass. The music is in a key with one sharp (F#) and a 2/4 time signature. The score includes various musical notations such as notes, rests, and dynamic markings like 'mf' (mezzo-forte), 'f' (forte), 'dim.' (diminuendo), and 'uniss.' (unison). The page is numbered '8' in the bottom right corner.

This is a page of a musical score, likely for a symphony, featuring staves for various instruments. The instruments listed on the left are Fl. (Flute), Ob. (Oboe), Clar. (Clarinet), Fag. (Bassoon), Cor. (Horn), Trombe. (Trombone), Trb. (Trumpet), Timp. (Timpani), Viol. (Violin), and Viol. (Viola). The score includes various musical notations such as notes, rests, and dynamic markings like 'cresc. molto' and 'pizz.'. The page number '47' is visible in the top right corner. The score is written in a single system, with a large 'I' marking the beginning of a section. The key signature is one sharp (F#), and the time signature is 4/4. The score is written in a standard musical notation style, with notes, rests, and other musical symbols clearly visible. The page is numbered '47' in the top right corner. The score is written in a single system, with a large 'I' marking the beginning of a section. The key signature is one sharp (F#), and the time signature is 4/4. The score is written in a standard musical notation style, with notes, rests, and other musical symbols clearly visible. The page is numbered '47' in the top right corner. The score is written in a single system, with a large 'I' marking the beginning of a section. The key signature is one sharp (F#), and the time signature is 4/4. The score is written in a standard musical notation style, with notes, rests, and other musical symbols clearly visible. The page is numbered '47' in the top right corner.

This musical score is for the 'The Swan' scene from Tchaikovsky's Swan Lake. It features six staves: Flute (Fl.), Clarinet (Clar.), Cor (Cor), Timp (Timp), Violin (Viol.), and Viola. The music is in 3/4 time and B-flat major. The Flute and Clarinet parts are highly melodic and ornate, with many trills and grace notes. The Cor part is mostly rests. The Timp part has a simple, rhythmic pattern. The Violin and Viola parts are more complex, with many trills and grace notes. The score is marked with 'p' (piano) throughout.

Ob. *legato*

Clar. *pp*

Fag. *espr.*

Cor. *pp*

Viol. *p*

uniss. pizz. *p*

K

Fl. *p*

Ob. *f*

Clar. *p*

Fag. *p*

Cor. *p espr.*

Timp. *p*

Viol. *p*

[illegible]

Fl. picc.

Fl.

Ob.

Clar.

Fag.

Cor.

Viol.

Corno L. marc. poco

non legato uniss.

non leg.

mf

mp

pizz.

ff

arco

This image shows a page from a musical score, likely for a symphony. The page is numbered '50' in the top left corner. It features multiple staves for various instruments, including Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), Bassoon (Fag.), Horn (Cor.), Trumpet (Trombe), Timpani (Timp.), Cymbal (Camp.), Violin (Viol.), and Viola. The score includes dynamic markings such as 'p cresc.', 'pizz.', 'div.', 'a 2.', 'unis. arco', and 'mf'. The music is written in a complex, multi-measure format, with various notes, rests, and articulations. The page is labeled 'M' at the top center, indicating a specific section or movement. The overall layout is typical of a professional musical score, with clear notation and instrument labels.

This is a page from a musical score, likely for a symphony. The score is written for a large ensemble of instruments, including Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), Bassoon (Fag.), Horn (Cor.), Timpani (Timp.), Cymbal (Camp.), Violin (Viol.), and Viola (Viola). The music is in 4/4 time and features a variety of dynamic markings, including *mf* (mezzo-forte), *p* (piano), and *dim.* (diminuendo). Performance instructions such as *arco* (arco) and *unis.* (unis.) are also present. The score is arranged in a standard orchestral format, with the woodwinds and strings in the foreground and the brass and percussion in the background. The page is numbered 107 in the top right corner.

Fl. *picc.* *poco riten.* *Poco meno mosso* 132.

Fl. *pp*

Ob. *pp*

Clar.

Fag.

Cor.

Campanelli. *pp* (in 8^{va} ad lib.)

Viol. I. (4) soli.

(4) soli.

(4) soli.

sul A. pizz. *p*

Viol. II. div. pizz. *p*

Viole. (8)

(8)

sul A. pizz. *p*

Violoncelli. (2)

(2)

sul A. (2) pizz. *p*

Contrabassi. (2)

(2)

(2)

I Solo.
p scherzando

div. o.
pp dolciss.

poco riten. *Poco meno mosso.*

N Poco più sostenuto.

Tranquillo.

dim. ppp rit. poco

Solo. dolce scherzando

Soli in A. p scherzando

I Solo. p

ppp

sul E. p

ppdolciss

dim. unis. dim.

sul C. p

sul C. p

dim. arco

sul A. p

sul A. p

dim. arco

dim.

Flag. sul A. dim.

Flag. sul A. dim.

dim. rit. poco

a tempo Tranquillo

0

500

This image shows a page from a musical score, likely for a symphony. The score is written for a full orchestra, with staves for the following instruments: Flute 1 (Fl.), Oboe (Ob.), Clarinet (Clar.), Bassoon (Fag.), Horn (Cor.), Trumpet (Timp.), Violin (Viol.), and Cello/Double Bass (Cello/Bass). The music is in 4/4 time and features a variety of musical notations, including notes, rests, and dynamic markings such as *mf*, *mp*, *f*, *p*, and *pp*. The score is divided into measures, with some measures containing multiple notes and rests. The overall style is that of a classical musical score, with a focus on orchestration and dynamics.

This image shows a page of musical notation for a string quartet. The score is written for four staves, each representing a different instrument. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. The notation includes various rhythmic figures, such as triplets and sixteenth notes, and dynamic markings like piano (p), forte (f), mezzo-forte (mf), and pianissimo (pp). Performance instructions are scattered throughout, including 'Solo.' for a solo section, 'pizz.' for pizzicato, 'arco' for arco, and 'div.' for divisi. The page is numbered 'Q' at the top left and bottom left.

This page of musical notation is for a string quartet, featuring four staves. The music is written in G major (one sharp) and 4/4 time. The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamics are indicated by letters like *p* (piano), *mf* (mezzo-forte), *f* (forte), *pp* (pianissimo), and *cresc.* (crescendo). Articulations like *pizz.* (pizzicato) and *arco* (arco) are also present. The piece begins with a *p* dynamic and a *cresc.* marking. The first staff has a *p* dynamic and a *cresc.* marking. The second staff has a *p* dynamic and a *cresc.* marking. The third staff has a *p* dynamic and a *cresc.* marking. The fourth staff has a *p* dynamic and a *cresc.* marking. The piece concludes with a *f* dynamic and a *cresc.* marking.

This image shows a page from a musical score, likely for a symphony orchestra. The score is written for several instruments, including Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), Cor, Trombone in B-flat (Trombe in B.), Trumpet (Trb.), Violin (Viol.), and Viola. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p* (piano) and *cresc. poco* (crescendo poco). The score is arranged in a standard orchestral format, with the woodwinds and strings occupying the upper and lower staves respectively. The page number '38' is visible in the top left corner.

This is a page from a musical score, likely for a symphony. It features multiple staves for various instruments. The instruments listed on the left are: Fl. picc., Fl., Ob., Clar., Cor., Trombe., Trb., Timp., Viol., and Viola. The score includes dynamic markings such as 'p' (piano), 'mf' (mezzo-forte), 'f' (forte), 'dim.' (diminuendo), and 'cresc.' (crescendo). There are also markings for 'cresc. poco' and 'p cresc. molto'. The music is written in a common time signature, and the key signature has one flat. The score is divided into measures by vertical bar lines. There are some markings like 'a 2.' and 'quasi trillo' (quasi-trill). The page number '500' is visible at the bottom center.

U più mosso. ♩ = 160. *sempre stacc.*

Fl. picc. *p*

Fl. I. *sf p* *sempre stacc.* *p*

Fl. II. *sf* *p*

Ob. *sf* *sempre stacc.* *p*

Clar. *sf p* *p*

Fag. a 2. *sf* *mf* *I.*

(sons bouchés)

Cor. *sf p* *p*

Trombe *sf*

Trb. *sf*

Timp. *sf*

Camp. *p*

pizz. *sf p* *pizz.* *p*

Viol. *sf* *pizz.* *mf* *pizz.* *mf* *pizz.* *mf*

U *sf* Più mosso.

[illegible]

This image shows a page of a musical score, likely for a symphony. The score is written for a large ensemble, including woodwinds, brass, and strings. The staves are arranged vertically, with the following instruments labeled from top to bottom: Fl. (Flute), Ob. (Oboe), Clar. (Clarinet), Fag. (Bassoon), Cor. (Horn), Trombe. (Trumpet), Timp. (Timpani), Viol. (Violin), Viol. arco (Violin, arco), arco (Viola), arco (Cello), and Tutti. (Double Bass). The score includes various musical notations, such as notes, rests, and dynamic markings like *mf*, *f*, *dim.*, *pizz.*, and *arco*. The page number 500 is visible at the bottom center.

62

This page of the musical score contains 12 staves. The top four staves are for the main ensemble, with dynamic markings of *mf* and *a 2^a*. The fifth staff is for the Cor (Cornet), and the sixth for the Camp (Cymbal). The bottom four staves are for the strings, with dynamic markings of *pizz.* (pizzicato) and *arco* (arco). The score includes various musical notations such as notes, rests, and articulation marks.

500

Score for the first system, featuring the following instruments:

- Fag. (Bassoon)
- Cor. (Cor Anglais)
- Fl. (Flute)
- Ob. (Oboe)
- Cl. (Clarinet)
- Tr. (Trumpet)
- Viol. (Violin)
- Div. Arco (Divided Arco)

The music is written in 2/4 time and includes dynamic markings such as *f* (forte), *p* (piano), and *mf* (mezzo-forte). The key signature is B-flat major.

Score for the second system, featuring the following instruments:

- Fl. (Flute)
- Ob. (Oboe)
- Cl. (Clarinet)
- Fag. (Bassoon)
- Cor. (Cor Anglais)
- Tr. (Trumpet)
- Viol. (Violin)
- Div. Arco (Divided Arco)

The music continues in 2/4 time, with dynamic markings including *f*, *p*, *mf*, and *dim.* (diminuendo). The key signature remains B-flat major. The page number 500 is visible at the bottom center.

un poco pesante

[illegible]

This page of musical notation is a page from a score, likely for a piano. It contains 16 staves of music, arranged in two systems of eight staves each. The notation is complex, featuring many beamed sixteenth and thirty-second notes, suggesting a fast tempo. There are several dynamic markings, including *mf* (mezzo-forte) and *ff* (fortissimo), and various articulation marks like accents and slurs. The key signature is one flat (B-flat), and the time signature is 4/4. The music is written in a modern, somewhat experimental style, with some staves containing dense clusters of notes and others featuring more sparse, rhythmic patterns. The page number 66 is in the top left corner, and the page number 500 is at the bottom center.

Co

The musical score is written for four staves, likely representing a string quartet. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one sharp. The third staff has a bass clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The score is divided into measures by vertical bar lines. Dynamic markings include *p* (piano), *mf* (mezzo-forte), and *pizz.* (pizzicato). The notation is complex, with many notes and rests, and some measures contain multiple notes. The score is written in a standard musical notation style.

Co

This page of musical notation is for a string quartet, consisting of four staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff (top) features a **SOLO.** marking and a **ff** dynamic. The second staff has a **SOLO.** marking and a **mp** dynamic. The third staff has a **mp** dynamic. The fourth staff has a **p** dynamic. The notation is written in a key signature of one flat (B-flat) and a 4/4 time signature. The music is arranged in a way that suggests a complex, multi-layered texture, with various musical notations and dynamic markings throughout.

Animato. ♩ = 88.

Dd

Musical score for a string quartet, featuring 16 staves. The tempo is marked *Animato* with a quarter note equal to 88 beats per minute. The key signature is D major (two sharps). The notation includes various dynamics (*p*, *mf*, *ff*, *pp*, *dim.*), articulation (accents, slurs), and performance instructions like *arco* and *a 2.*. The score is divided into two systems, each ending with the tempo marking *Animato.* and the key signature *Dd*.

This page of musical notation is a score for a symphony, likely from the 19th century, given the notation style and the page number 70. The score is written for a large ensemble, including strings, woodwinds, and brass. The notation is in 4/4 time, with a key signature of one flat (B-flat). The score is divided into systems, with each system containing multiple staves. The dynamics range from *pp* (pianissimo) to *ff* (fortissimo). The notation includes various musical symbols such as notes, rests, beams, and slurs. The page is numbered 70 in the top left corner. The score is written in a standard musical notation style, with a key signature of one flat and a 4/4 time signature. The dynamics are marked throughout the score, including *f*, *ff*, *mf*, *mp*, *p*, and *pp*. The notation is clear and legible, with a good layout of the staves and measures.

Ee

This page of musical notation is a piano score, likely for a concert piano or a small ensemble. It consists of 18 staves, arranged in two systems of nine staves each. The notation includes various musical elements such as notes, rests, and dynamic markings.

The first system (top nine staves) features a variety of musical textures. The upper staves (1-5) contain complex, flowing passages with many sixteenth and thirty-second notes, often beamed together. The lower staves (6-9) provide a more rhythmic and harmonic foundation, with some staves featuring sustained notes or chords. Dynamic markings such as *p cresc.*, *f*, *ff*, and *pp* are used throughout to indicate changes in volume and intensity.

The second system (bottom nine staves) continues the musical narrative. It includes a section marked *a 2.* (second ending) on the eighth staff. The notation here is more varied, with some staves featuring rapid, repetitive patterns (possibly tremolos or sixteenth-note runs) and others featuring more melodic lines. Dynamic markings like *pp*, *mf*, *f*, and *ff* are used to guide the performer's dynamics.

The overall structure of the piece suggests a dramatic and technically demanding work, with a focus on intricate keyboard technique and dynamic control.

Ee

This image displays a page of musical notation, likely for a piano score. The notation is arranged in two systems of staves. The top system consists of eight staves, and the bottom system consists of eight staves. The notation includes complex rhythmic patterns, such as sixteenth and thirty-second notes, and dynamic markings like *ff* (fortissimo), *mf* (mezzo-forte), *f* (forte), and *cresc.* (crescendo). There are also articulation marks, such as accents and slurs, throughout the score. The page is numbered '13' in the bottom left corner.

[illegible]

Gg

This page of musical notation is a score for a piano piece, likely a sonata or concerto movement. It features a complex arrangement of staves, including a grand staff (treble and bass clefs) and several single staves. The notation is dense, with many sixteenth and thirty-second notes, suggesting a fast tempo. Dynamic markings such as *f* (forte), *ff* (fortissimo), *p* (piano), and *mf* (mezzo-forte) are used throughout. Articulation marks like accents and staccato are also present. A section marked "scherz." (scherzo) is indicated. The score includes various musical notations such as slurs, ties, and repeat signs. The key signature is G major, indicated by one sharp (F#). The time signature is not explicitly shown but appears to be 2/4 or 3/4 based on the note values. The page is numbered 500 at the bottom.

Gg

[illegible]

Fl. picc. Hh solo.

Fl. *pp*

Ob. *pp*

Clar. *p*

Fag. *p*

Cors. *p*

Viol. *div. II. parte* *I. parte* *p uniss.*

pizz. *p*

Hh

500

76

Fl. piccolo
Fl.
Ob.
Clar.
Fag.
Cor.
pizz.
Viol.
uniss.
sul C.

Li calando poco a poco

Tempo I Li calando poco a poco

This musical score is for the piece "Canto de la Noche" by Carlos Chávez, specifically the section titled "Solo." The score is written for a large orchestra, including strings, woodwinds, brass, and percussion. The tempo is marked "Tempo I" and the key signature is one flat (B-flat major or D minor). The score is divided into two systems. The first system includes staves for Flute, Oboe, Clarinet, Bassoon, Trumpet, Trombone, Tuba, Snare Drum, and Cymbal. The second system includes staves for Violin I, Violin II, Viola, Cello, Double Bass, and a Percussion section. The solo part for the Flute is marked "SOLO" and begins in the second system. The score includes various musical notations such as notes, rests, and dynamic markings (p, pp, mp, ppp).

III.

Andante. ♩ = 88.

3 Flauti.

1 Oboe.

1 Corno Inglese.

2 Clarinetti.

2 Fagotti.

4 Corni in F.

Trombe in B.

Timpani.

Violini I.

Violini II.

Viole.

Violoncelli.

Contrabassi.

espress.

pp *p* *mf* *f*

in A. espress.

pp *p* *mf* *f*

espress.

p *mf* *f*

espress.

p *mf* *f*

div.

f *f*

I. SOLO.

Andante.

This is a page from a musical score, likely for a symphony, featuring multiple staves for various instruments. The instruments listed on the left include Fl. (Flute), Ob. (Oboe), Cor. ingl. (Cor Anglais), Clar. (Clarinet), Fag. (Bassoon), Cor. (Horn), and Viol. (Violin). The score includes dynamic markings such as *f* (forte), *mf* (mezzo-forte), *p* (piano), and *pp* (pianissimo). Performance instructions include "A colla parte" at the top and "SOLO appassionato" for the Clarinet part. The score is written in a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The bottom of the page shows the beginning of a new section marked "A" with a forte (*f*) dynamic.

Fl. I & II. B Andante sostenuto. ♩. = 68.

Ob.

Clar.

Fag.

Viol.

SOLO.

p

p cantabile

sul G

uniss.

B Andante sostenuto.

Fl. *mf*

Ob.

Cor. ingl.

Clar. *p* *mf*

Fag.

Cor. I. II. *p*

Viol. *p* *espress.* *f*

div. *p* *espress.* *univ.* *mp*

Fl.

Ob.

Cor. ingl. *p*

Clar.

Fag.

Cor. *p*

Viol. *p*

div. *uniss.* *mf* *p* *mf*

III. C

TUTTI. div. *mf*

poco stringendo ed agitato

Fl. *p* *f* *mf* *p* *pp* *Solo* *pp*

Ob. *f* *mf* *p* *pp*

Cor. angl. *mf* *p* *pp*

Clar. *p* *mf* *p* *pp*

Fag. *p* *f* *mf* *mf espr.* *p*

Cor. *p* *mf* *p* *pp*

Viol. *mf* *mf* *f* *mf* *p* *pizz.*

Viola *mf* *mf* *f* *mf* *p*

poco stringendo ed agitato

ritard. poco a

D ($\text{♩} = 100$)

Fl. *mf* *p* *mf* *f* *pp*

Ob. *p* *f* *pp*

Clar. Solo *f* *pp*

Fag. *p* *mf* *p*

Cor. *mf* *mf* *mp*

Viol. *mf* *p* *f* *mf* *mp*

Viola *mf* *p* *f* *mf* *mp*

mf legatissimo

f largamente

div. a 2

div.

div.

div.

The image shows a page of a musical score, likely for a symphony. The score is written for multiple instruments, including Flute (Fl.), Oboe (Ob.), Cor Anglais (Cor. Ingl.), Clarinet (Clar.), Bassoon (Fag.), Horn (Cor.), Violin (Viol.), and Viola (Viola). The tempo is marked as "E a tempo (♩. = 68)". The key signature is G major (one sharp). The time signature is 3/4. The score includes various dynamic markings such as *p*, *pp*, *mf*, *f*, and *esf*, as well as crescendo and decrescendo markings. The music is in 3/4 time. The page is numbered "10" in the bottom right corner.

poco

E^{*mf*} *a tempo* (♩. = 63) *f* — *mf*

The image shows a page of a musical score, likely for a symphony. It features multiple staves with complex notation, including dynamics like *mp*, *ff*, *mf*, *p*, and *f*, and articulation marks like *div.* and *pizz.* The score is written in a key with two sharps (F# and C#) and a 4/4 time signature. The tempo is marked *E*^{*mf*} *a tempo* (♩. = 63). The page is numbered 500 at the bottom.

F

espress.

Fl. *ff dim.* *p*

Ob. *ff dim.* *a 2.* *p*

Cor. Ing. *ff dim.* *p*

Clar. *ff dim.* *p*

Fag. *ff dim.* *p*

Solo *p*

Cor. *ff dim.* *p*

Trombe *ff dim.* *p*

Timp. *f dim.* *p*

mf dim. *p*

Viol. *ff dim.* *p*

pp *div.* *p*

ff dim. *p*

ff dim. *p*

uniss. *pp* *p*

ff dim. *p*

pp

Poco più mosso. (♩ = 88)

Fl.

Cor. Ingl. Solo

Clar. *p*

Fag. *p*

Cor. II. *p*

Viol. *p*

legato sempre

Poco più mosso. (♩ = 88)

500

Fl. G

Ob.

Clar.

Fag.

Viol. *p cantabile*

Cello/Bass

3 Soli.

en harm.

pp

mf

f

p

div.

G

Fl.

Ob.

Cor. Ingl.

Clar.

Fag.

Cor.

Timp.

Viol.

div.

tutti

H a 2.

Solo.

p espr.

IV. Solo.

2 Soli.

pp div. a 3

pp pizz.

H^p

I

Fl.
Ob.
Cor. Ingl.
Clar.
Fag.
Cor.
Tromba
Viol.
Cant. largamente
mf cant. largamente
mf cant. largamente

I

a 2.
mf dim.
dim.
dim.
f dim.
dim.
dim.
mp dim.
mf dim.
mf dim.
mf dim.
espr.
dim.
Kp

[illegible]

M

Fl. *mf*

Clar. *mf*

Fag. *p*

Cor. *mf*

Viol. *p*

Viola *p*

Vcllo *pizz.* *mf*

Basso *div.* *mf*

arco

M

68

Fl.

Ob.

Cor. Ingl.

Clar.

Fag.

Cor I.II.

Viol.

Cello/Bass

p

mf

f

pp

p dolce

p dolce

f

uniss.

sul G

D

p

uniss.

p sul D

Fl.

Ob.

Cor. (engl.)

Clar.

Fag.

Cor.

Viol.

500

Poco più mosso *ss*

animando

Fl. *f* *mf dim.*

Ob. *f* *mf dim.*

Cor. Ingl. *dim.* *f*

Clar. *dim.* *f* *mf dim.* *p*

Fag. *dim.* *f* *mf dim.* *p espr.*

Cor. *dim.* *f* *mf dim.* *p*

Viol. *dim.* *f* *mf dim.* *p*

div. *mf dim.* *p* *mf espr.*

dim. *mf dim.* *animando* *Poco più mosso ss.*

Fl. *a 2* *p dolce*

Clar. *p*

Fag. *p*

Viol. *p espr.* *p*

div. *pp* *div.* *p*

0

Fl. *mf* *dolce*

Ob. *mf* *dolce*

Cor. Ingl. *mf* *p dolce*

Clar. *mf* *p dolce*

Fag. *mf* *mf dolce*

Cor. *p* *mf*

Timp. *p* *mf*

Viol. *mf* *mp dolce*

Viola *mf* *mp div. a 2*

Cello/Bass *mf* *mp div. a 2*

pizz.

Altri. *div. mf pizz.*

0 *arco* *Soli.*

Fl. *p* *dolce*

Ob. *p* *dolce*

Cor. Ingl. *dolce ed espr.*

Clar. *a 2*

Fag. *pp*

Cor. *pp*

Viol. *pp*

Viola *p*

Cello/Bass *p*

pizz.

uniss.

uniss.

10

This page of a musical score is for a symphony, featuring staves for Flute I, Cor Anglais, Clarinet, Bassoon, Horn, Violin, and Viola. The score includes various musical notations such as notes, rests, and dynamic markings like 'pp', 'p', 'mp', 'f', and 'dim.'.

The staves are arranged as follows:

- Fl. Solo I.
- Cor. Ingl.
- Clar.
- Fag.
- Cor.
- Viol.
- Viol.
- Viol.
- Viol.

The score includes various musical notations such as notes, rests, and dynamic markings like 'pp', 'p', 'mp', 'f', and 'dim.'.

The score also includes markings for 'Solo', 'div. a 3', 'div. a 2', and 'arco'.

The page number '500' is visible at the bottom center.

IV.
Finale.

Allegro moderato. $\text{♩} = 112$.

Flauto piccolo.

2 Flauti grandi.

2 Oboi.

2 Clarinetti.

2 Fagotti.

4 Corni in F.

3 Trombe.

2 Tromboni Tenori.

Trombone Basso e Tuba.

Timpani.

Violini I^{mi}

Violini II^{di}

Viole.

Violoncelli.

Contrabassi.

Allegro moderato. $\text{♩} = 112$.

Allegro moderato. $\text{♩} = 112$.

This is a page from a musical score, likely for a symphony. It features seven staves, each representing a different instrument: Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), Bassoon (Fag.), Horn (Cor.), Violin (Viol.), and Cello/Double Bass. The music is written in a key with two sharps (F# and C#) and a common time signature. The score includes various musical notations such as notes, rests, and dynamic markings like 'p', 'mf', and 'p cresc.'. The page is numbered '1' in the bottom right corner.

This page of a musical score is for a string quartet, featuring ten staves. The music is written in G major (one sharp) and 4/4 time. The score includes various musical notations such as notes, rests, and slurs. Dynamics like *f* (forte), *mf* (mezzo-forte), *p* (piano), and *pp* (pianissimo) are used throughout. Performance instructions include *Soli* (solo), *pizz.* (pizzicato), *arco* (arco), *uniss. arco* (unison arco), *div.* (divisi), and *arco uniss.* (arco unison). The score is marked with a large 'A' at the top left and a '2.' at the top right, indicating a first ending or a second ending. The bottom of the page features a large 'A' and a '2.'.

Fl. *a 2*
Ob.
Clar.
Fag.
Cor.
Trombe I, II.
Viol.
Violoncello
Bass

Measures 1-10 of section B. The score features woodwinds (Flute, Oboe, Clarinet, Bassoon, Cor Anglais, Trombones I & II) and strings (Violins, Violoncello, Bass). Dynamics include *mf*, *f*, *p*, and *ff*. Performance markings include *arco*, *pizz.*, and *div.*. The key signature is one sharp (F#) and the time signature is 2/2.

Measures 11-20 of section B. The score continues with woodwinds and strings. Dynamics include *p*, *mf*, *f*, and *ff*. Performance markings include *Solo*, *cresc.*, *pizz.*, and *arco*. The key signature is one sharp (F#) and the time signature is 2/2.

[illegible]

D

This image shows a page from a musical score, likely for a symphony. The score is written for a large ensemble, including woodwinds, brass, and strings. The staves are arranged in a system, with each staff representing a different instrument or section. The notation includes notes, rests, and various musical symbols. Dynamic markings such as "cresc." (crescendo) and "f" (forte) are visible, indicating changes in volume. The score is written in a key signature of one sharp (F#) and a time signature of 4/4. The page is numbered "1" in the top right corner. The instruments listed on the left side of the page are Fl. (Flute), Ob. (Oboe), Clar. (Clarinet), Fag. (Bassoon), Cor. (Horn), Timp. (Timpani), Viol. (Violin), Viola, and Cello/Double Bass. The score is written in a standard musical notation style, with notes, rests, and various musical symbols. The page is numbered "1" in the top right corner.

This image shows a page from a musical score, likely for a symphony. The score is written for a large orchestra, with multiple staves for each instrument. The instruments listed on the left are: Fl. (Flute), Ob. (Oboe), Clar. (Clarinet), Fag. (Bassoon), Cor. (Horn), Trombe. (Trombone), Trb. e Tuba. (Trumpet and Tuba), and Timp. (Timpani). The score includes various musical notations, including notes, rests, and dynamic markings such as 'mf cresc.', 'p cresc.', and 'div.'. The page is numbered '8' in the top left corner. The music is written in a key signature of one sharp (F#) and a 2/4 time signature. The score is arranged in a standard orchestral format, with the woodwinds and strings in the upper staves and the brass and percussion in the lower staves. The page is filled with musical notation, including notes, rests, and dynamic markings, indicating a complex and detailed composition.

[illegible]

FL. piece.

Fl. *mf*

Ob. *mf*

Clar. *mf*

Fag. *mf*

Cor. *mf*

Trombe. *schersando*

I. Solo. *mp*
arco

mf unis.

mf unis.

V. C. div. *mf* pizz.

pizz.

Solo. *mp*

p

Solo. *mf*

p

mf

p

div. arco

p

98

This image shows a page from a musical score, likely for a symphony orchestra. The score is written for multiple staves, each representing a different instrument or section. The instruments listed on the left side of the page are: Fl. picc. (Flute piccolo), Fl. (Flute), Ob. (Oboe), Clar. (Clarinet), Fag. (Bassoon), Cor. (Cor Anglais), Tromb. (Trumpet), and a string section (indicated by the 'div. pizz.' marking). The score is written in a key signature of one sharp (F#) and a time signature of 4/4. The music is in a major key, as indicated by the key signature. The score includes various musical notations such as notes, rests, and dynamic markings like *mf*, *f*, *p*, and *marcato*. The page is numbered 100 at the bottom center.

[illegible]

This page of musical notation, page 101, contains a complex arrangement of musical staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is D major (two sharps). The time signature is 4/4. The notation is written in a system of 12 staves, with the first 8 staves grouped together and the last 4 staves grouped together. The first 8 staves contain a variety of musical notation, including notes, rests, and dynamic markings. The last 4 staves contain a variety of musical notation, including notes, rests, and dynamic markings. The notation is written in a system of 12 staves, with the first 8 staves grouped together and the last 4 staves grouped together. The first 8 staves contain a variety of musical notation, including notes, rests, and dynamic markings. The last 4 staves contain a variety of musical notation, including notes, rests, and dynamic markings. The notation is written in a system of 12 staves, with the first 8 staves grouped together and the last 4 staves grouped together. The first 8 staves contain a variety of musical notation, including notes, rests, and dynamic markings. The last 4 staves contain a variety of musical notation, including notes, rests, and dynamic markings.

arco

arco

div.

500

This page of musical score is for a large ensemble, likely a symphony or concert band. It features 18 staves, with the following instruments and parts indicated:

- Top Staff:** Marked with a large **H** (Horn) and **ff** (fortissimo).
- Second Staff:** Marked with **ff**.
- Third Staff:** Marked with **ff** and **a2** (second octave).
- Fourth Staff:** Marked with **ff** and **a2**.
- Fifth Staff:** Marked with **ff**.
- Sixth Staff:** Marked with **ff**.
- Seventh Staff:** Marked with **ff**.
- Eighth Staff:** Marked with **ff**.
- Ninth Staff:** Marked with **ff**.
- Tenth Staff:** Marked with **ff**.
- Eleventh Staff:** Marked with **ff**.
- Twelfth Staff:** Marked with **ff**.
- Thirteenth Staff:** Marked with **ff**.
- Fourteenth Staff:** Marked with **ff**.
- Fifteenth Staff:** Marked with **ff**.
- Sixteenth Staff:** Marked with **ff**.
- Seventeenth Staff:** Marked with **ff**.
- Eighteenth Staff:** Marked with **ff**.

Additional markings include **uniss.** (unison) on the sixteenth staff and **Tuba** on the thirteenth staff. The score is written in a key signature of two sharps (F# and C#) and a time signature of 4/4. The page number 102 is in the top left corner, and 500 is in the bottom center.

Sostenuto.

*) Si l'une des deux Flûtes est du Système de Boeme, le trille doit être exécuté une octave plus haut.

I Tempo I.

[illegible]

Fl. **Kritard.** - - - - - Animato. $\text{♩} = 138$

Ob.

Clar.

Fag.

Cor.

Tr.

Trb. e Tuba.

Timp.

Kritard. - - - - - Animato. ppp

[illegible]

This page of musical notation, page 107, contains multiple staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamic markings include *mf* (mezzo-forte), *f* (forte), *p* (piano), *cresc.* (crescendo), and *div.* (divisi). The notation is arranged in a system of staves, with some staves showing a change in key signature or time signature. The page is numbered 107 in the top right corner.

M

sf dim. *pp* *a2.* *f cresc.* *cresc.* *cresc.* *f cresc.* *a2.* *f cresc.* *a2.* *f cresc.* *I.* *mf cresc.* *mf cresc.* *Solo.* *mf cresc. poco a poco* *mf cresc.* *mf cresc.* *mf dim.* *pp cresc. poco a poco* *trem.* *sf dim.* *trem.* *sf dim.* *p cresc.* *p cresc.* *f cresc.* *div.a2.* *f cresc.* *div.a2.* *f cresc.* *div.a2.* *f cresc.* *uniss.* *sf f* *dim.* *p cresc. poco a poco* *f cresc.* *p cresc. poco a poco* *f cresc.*

M

Moderato.

N animato poco a poco

Musical score for page 109, featuring multiple staves with various musical notations including dynamics (p, ff, mf, pp), crescendos, and tempo markings (Moderato, N animato poco a poco).

The score is divided into two main sections by a double bar line. The top section is marked "Moderato." and the bottom section is marked "N animato poco a poco".

The notation includes various musical symbols such as notes, rests, and dynamic markings. Key markings include:

- Top Section (Moderato):**
 - Staves 1-4: *ff*, *p*, *ff*, *p*
 - Staff 5: *ff*, *p*
 - Staff 6: *ff*, *p*
 - Staff 7: *ff*, *pp*
 - Staff 8: *ff*, *pp*
 - Staff 9: *ff*, *pp*
 - Staff 10: *ff*, *pp*
 - Staff 11: *ff*, *pp*
 - Staff 12: *ff*, *pp*
 - Staff 13: *ff*, *pp*
 - Staff 14: *ff*, *pp*
 - Staff 15: *ff*, *pp*
 - Staff 16: *ff*, *pp*
 - Staff 17: *ff*, *pp*
 - Staff 18: *ff*, *pp*
 - Staff 19: *ff*, *pp*
 - Staff 20: *ff*, *pp*
 - Staff 21: *ff*, *pp*
 - Staff 22: *ff*, *pp*
 - Staff 23: *ff*, *pp*
 - Staff 24: *ff*, *pp*
 - Staff 25: *ff*, *pp*
 - Staff 26: *ff*, *pp*
 - Staff 27: *ff*, *pp*
 - Staff 28: *ff*, *pp*
 - Staff 29: *ff*, *pp*
 - Staff 30: *ff*, *pp*
 - Staff 31: *ff*, *pp*
 - Staff 32: *ff*, *pp*
 - Staff 33: *ff*, *pp*
 - Staff 34: *ff*, *pp*
 - Staff 35: *ff*, *pp*
 - Staff 36: *ff*, *pp*
 - Staff 37: *ff*, *pp*
 - Staff 38: *ff*, *pp*
 - Staff 39: *ff*, *pp*
 - Staff 40: *ff*, *pp*
 - Staff 41: *ff*, *pp*
 - Staff 42: *ff*, *pp*
 - Staff 43: *ff*, *pp*
 - Staff 44: *ff*, *pp*
 - Staff 45: *ff*, *pp*
 - Staff 46: *ff*, *pp*
 - Staff 47: *ff*, *pp*
 - Staff 48: *ff*, *pp*
 - Staff 49: *ff*, *pp*
 - Staff 50: *ff*, *pp*
 - Staff 51: *ff*, *pp*
 - Staff 52: *ff*, *pp*
 - Staff 53: *ff*, *pp*
 - Staff 54: *ff*, *pp*
 - Staff 55: *ff*, *pp*
 - Staff 56: *ff*, *pp*
 - Staff 57: *ff*, *pp*
 - Staff 58: *ff*, *pp*
 - Staff 59: *ff*, *pp*
 - Staff 60: *ff*, *pp*
 - Staff 61: *ff*, *pp*
 - Staff 62: *ff*, *pp*
 - Staff 63: *ff*, *pp*
 - Staff 64: *ff*, *pp*
 - Staff 65: *ff*, *pp*
 - Staff 66: *ff*, *pp*
 - Staff 67: *ff*, *pp*
 - Staff 68: *ff*, *pp*
 - Staff 69: *ff*, *pp*
 - Staff 70: *ff*, *pp*
 - Staff 71: *ff*, *pp*
 - Staff 72: *ff*, *pp*
 - Staff 73: *ff*, *pp*
 - Staff 74: *ff*, *pp*
 - Staff 75: *ff*, *pp*
 - Staff 76: *ff*, *pp*
 - Staff 77: *ff*, *pp*
 - Staff 78: *ff*, *pp*
 - Staff 79: *ff*, *pp*
 - Staff 80: *ff*, *pp*
 - Staff 81: *ff*, *pp*
 - Staff 82: *ff*, *pp*
 - Staff 83: *ff*, *pp*
 - Staff 84: *ff*, *pp*
 - Staff 85: *ff*, *pp*
 - Staff 86: *ff*, *pp*
 - Staff 87: *ff*, *pp*
 - Staff 88: *ff*, *pp*
 - Staff 89: *ff*, *pp*
 - Staff 90: *ff*, *pp*
 - Staff 91: *ff*, *pp*
 - Staff 92: *ff*, *pp*
 - Staff 93: *ff*, *pp*
 - Staff 94: *ff*, *pp*
 - Staff 95: *ff*, *pp*
 - Staff 96: *ff*, *pp*
 - Staff 97: *ff*, *pp*
 - Staff 98: *ff*, *pp*
 - Staff 99: *ff*, *pp*
 - Staff 100: *ff*, *pp*
- Bottom Section (N animato poco a poco):**
 - Staff 101: *ff*, *pp*
 - Staff 102: *ff*, *pp*
 - Staff 103: *ff*, *pp*
 - Staff 104: *ff*, *pp*
 - Staff 105: *ff*, *pp*
 - Staff 106: *ff*, *pp*
 - Staff 107: *ff*, *pp*
 - Staff 108: *ff*, *pp*
 - Staff 109: *ff*, *pp*
 - Staff 110: *ff*, *pp*
 - Staff 111: *ff*, *pp*
 - Staff 112: *ff*, *pp*
 - Staff 113: *ff*, *pp*
 - Staff 114: *ff*, *pp*
 - Staff 115: *ff*, *pp*
 - Staff 116: *ff*, *pp*
 - Staff 117: *ff*, *pp*
 - Staff 118: *ff*, *pp*
 - Staff 119: *ff*, *pp*
 - Staff 120: *ff*, *pp*
 - Staff 121: *ff*, *pp*
 - Staff 122: *ff*, *pp*
 - Staff 123: *ff*, *pp*
 - Staff 124: *ff*, *pp*
 - Staff 125: *ff*, *pp*
 - Staff 126: *ff*, *pp*
 - Staff 127: *ff*, *pp*
 - Staff 128: *ff*, *pp*
 - Staff 129: *ff*, *pp*
 - Staff 130: *ff*, *pp*
 - Staff 131: *ff*, *pp*
 - Staff 132: *ff*, *pp*
 - Staff 133: *ff*, *pp*
 - Staff 134: *ff*, *pp*
 - Staff 135: *ff*, *pp*
 - Staff 136: *ff*, *pp*
 - Staff 137: *ff*, *pp*
 - Staff 138: *ff*, *pp*
 - Staff 139: *ff*, *pp*
 - Staff 140: *ff*, *pp*
 - Staff 141: *ff*, *pp*
 - Staff 142: *ff*, *pp*
 - Staff 143: *ff*, *pp*
 - Staff 144: *ff*, *pp*
 - Staff 145: *ff*, *pp*
 - Staff 146: *ff*, *pp*
 - Staff 147: *ff*, *pp*
 - Staff 148: *ff*, *pp*
 - Staff 149: *ff*, *pp*
 - Staff 150: *ff*, *pp*
 - Staff 151: *ff*, *pp*
 - Staff 152: *ff*, *pp*
 - Staff 153: *ff*, *pp*
 - Staff 154: *ff*, *pp*
 - Staff 155: *ff*, *pp*
 - Staff 156: *ff*, *pp*
 - Staff 157: *ff*, *pp*
 - Staff 158: *ff*, *pp*
 - Staff 159: *ff*, *pp*
 - Staff 160: *ff*, *pp*
 - Staff 161: *ff*, *pp*
 - Staff 162: *ff*, *pp*
 - Staff 163: *ff*, *pp*
 - Staff 164: *ff*, *pp*
 - Staff 165: *ff*, *pp*
 - Staff 166: *ff*, *pp*
 - Staff 167: *ff*, *pp*
 - Staff 168: *ff*, *pp*
 - Staff 169: *ff*, *pp*
 - Staff 170: *ff*, *pp*
 - Staff 171: *ff*, *pp*
 - Staff 172: *ff*, *pp*
 - Staff 173: *ff*, *pp*
 - Staff 174: *ff*, *pp*
 - Staff 175: *ff*, *pp*
 - Staff 176: *ff*, *pp*
 - Staff 177: *ff*, *pp*
 - Staff 178: *ff*, *pp*
 - Staff 179: *ff*, *pp*
 - Staff 180: *ff*, *pp*
 - Staff 181: *ff*, *pp*
 - Staff 182: *ff*, *pp*
 - Staff 183: *ff*, *pp*
 - Staff 184: *ff*, *pp*
 - Staff 185: *ff*, *pp*
 - Staff 186: *ff*, *pp*
 - Staff 187: *ff*, *pp*
 - Staff 188: *ff*, *pp*
 - Staff 189: *ff*, *pp*
 - Staff 190: *ff*, *pp*
 - Staff 191: *ff*, *pp*
 - Staff 192: *ff*, *pp*
 - Staff 193: *ff*, *pp*
 - Staff 194: *ff*, *pp*
 - Staff 195: *ff*, *pp*
 - Staff 196: *ff*, *pp*
 - Staff 197: *ff*, *pp*
 - Staff 198: *ff*, *pp*
 - Staff 199: *ff*, *pp*
 - Staff 200: *ff*, *pp*

poco a poco

p

poco a poco

p

mf

f

div.

unisse.

div.

poco a poco

poco a poco

poco a poco

poco a poco

O Tempo I.

This page of musical notation is for a large ensemble, likely a symphony or concert band. It consists of 18 staves, organized into three systems of six staves each. The notation is complex, featuring a variety of rhythmic values, including eighth and sixteenth notes, and rests. Dynamic markings such as *f* (forte), *ff* (fortissimo), and *cresc.* (crescendo) are used throughout. Articulation marks, including accents and slurs, are present on many notes. The key signature is one sharp (F#), and the time signature is 4/4. The notation is written in a standard musical font, with clefs and key signatures clearly indicated at the beginning of each system.

P animato poco a poco

This is a page from a musical score, likely for a string quartet, featuring multiple staves with complex notation. The tempo and mood are indicated at the top as "P animato poco a poco". The score includes various musical notations such as triplets, slurs, and dynamic markings like "f" (forte) and "mf" (mezzo-forte). Specific performance instructions are noted, including "a 2." (second ending), "I." (first ending), "sul G" (on the G string), and "sempre div. a 2." (always divided into two). The notation is dense, with many notes and rests across the staves, suggesting a technically demanding piece. The bottom of the page also features the tempo marking "P animato poco a poco".

Panimato poco a poco

This image shows a page of a musical score, likely for a symphony orchestra. The score is written on multiple staves, each labeled with an instrument: Fl. (Flute), Ob. (Oboe), Clar. (Clarinet), Fag. (Bassoon), Cor. (Horn), and Timp. (Timpani). The notation includes various musical symbols such as notes, rests, and dynamic markings (e.g., *mf*, *p*, *f*, *pp*). The score is organized into measures, with some measures containing multiple notes or rests. The overall layout is typical of a professional musical score, with clear labeling and detailed notation.

Fl.

Ob.

Clar.

Fag.

Cor.

Trombe.

Trb. e Tuba.

138

500

Fl.

Ob.

Clar.

Fag.

Corn

Trb. e Tuba

Viol.

Bassi

10

Fl. *f cresc.*

Ob. *f cresc.*

Clar. *f cresc.*

Fag. *f cresc.*

Cor. *f cresc.*

Viol. *f cresc.*

Vcllo *f cresc.*

Cb. *f cresc.*

B. *f cresc.*

Solo. *pizz.*

500

115

Fl. pic.

Fl.

Ob.

Clar.

Fag.

Cor.

Viol.

Solo.

S.

arco div.

Fl. *accelerando* *Animato. d=152*
 Ob.
 Clar. *cresc.*
 Fag. *p*
 Solo. *p cresc.*
 Cor. *mf*
 Trb. e Tuba *f marcato*
 arco *p* *cresc.*
cresc.
cresc.
 arco *p* *cresc.*
 div. *p* *cresc.*
accelerando *Animato.*
 500

This page of musical notation is for a large ensemble, likely a symphony or concert band, featuring multiple staves with complex rhythmic patterns, dynamic markings, and articulation. The notation includes various musical symbols such as notes, rests, beams, and slurs, indicating a high level of technical difficulty. The dynamics range from *ff* (fortissimo) to *dim.* (diminuendo), with specific markings like *f marcato* and *mf* (mezzo-forte). The piece concludes with a *ff dim.* marking and a final *T* (Tutti) marking at the bottom right.

Key markings and features include:

- ff* (fortissimo) at the beginning of the first staff.
- ff* (fortissimo) at the beginning of the second staff.
- ff* (fortissimo) at the beginning of the third staff.
- ff* (fortissimo) at the beginning of the fourth staff.
- f dim.* (forte diminuendo) at the beginning of the fifth staff.
- f dim.* (forte diminuendo) at the beginning of the sixth staff.
- dim.* (diminuendo) at the beginning of the seventh staff.
- f dim.* (forte diminuendo) at the beginning of the eighth staff.
- f dim.* (forte diminuendo) at the beginning of the ninth staff.
- ff* (fortissimo) at the beginning of the tenth staff.
- ff* (fortissimo) at the beginning of the eleventh staff.
- ff* (fortissimo) at the beginning of the twelfth staff.
- ff* (fortissimo) at the beginning of the thirteenth staff.
- ff dim.* (fortissimo diminuendo) at the beginning of the fourteenth staff.
- f marcato* (forte marcato) at the beginning of the fifteenth staff.
- f marcato* (forte marcato) at the beginning of the sixteenth staff.
- mf* (mezzo-forte) at the beginning of the seventeenth staff.
- mf* (mezzo-forte) at the beginning of the eighteenth staff.
- mf* (mezzo-forte) at the beginning of the nineteenth staff.
- mf* (mezzo-forte) at the beginning of the twentieth staff.
- mf* (mezzo-forte) at the beginning of the twenty-first staff.
- mf* (mezzo-forte) at the beginning of the twenty-second staff.
- mf* (mezzo-forte) at the beginning of the twenty-third staff.
- mf* (mezzo-forte) at the beginning of the twenty-fourth staff.
- mf* (mezzo-forte) at the beginning of the twenty-fifth staff.
- mf* (mezzo-forte) at the beginning of the twenty-sixth staff.
- mf* (mezzo-forte) at the beginning of the twenty-seventh staff.
- mf* (mezzo-forte) at the beginning of the twenty-eighth staff.
- mf* (mezzo-forte) at the beginning of the twenty-ninth staff.
- mf* (mezzo-forte) at the beginning of the thirtieth staff.
- mf* (mezzo-forte) at the beginning of the thirty-first staff.
- mf* (mezzo-forte) at the beginning of the thirty-second staff.
- mf* (mezzo-forte) at the beginning of the thirty-third staff.
- mf* (mezzo-forte) at the beginning of the thirty-fourth staff.
- mf* (mezzo-forte) at the beginning of the thirty-fifth staff.
- mf* (mezzo-forte) at the beginning of the thirty-sixth staff.
- mf* (mezzo-forte) at the beginning of the thirty-seventh staff.
- mf* (mezzo-forte) at the beginning of the thirty-eighth staff.
- mf* (mezzo-forte) at the beginning of the thirty-ninth staff.
- mf* (mezzo-forte) at the beginning of the fortieth staff.
- mf* (mezzo-forte) at the beginning of the forty-first staff.
- mf* (mezzo-forte) at the beginning of the forty-second staff.
- mf* (mezzo-forte) at the beginning of the forty-third staff.
- mf* (mezzo-forte) at the beginning of the forty-fourth staff.
- mf* (mezzo-forte) at the beginning of the forty-fifth staff.
- mf* (mezzo-forte) at the beginning of the forty-sixth staff.
- mf* (mezzo-forte) at the beginning of the forty-seventh staff.
- mf* (mezzo-forte) at the beginning of the forty-eighth staff.
- mf* (mezzo-forte) at the beginning of the forty-ninth staff.
- mf* (mezzo-forte) at the beginning of the fiftieth staff.
- mf* (mezzo-forte) at the beginning of the fifty-first staff.
- mf* (mezzo-forte) at the beginning of the fifty-second staff.
- mf* (mezzo-forte) at the beginning of the fifty-third staff.
- mf* (mezzo-forte) at the beginning of the fifty-fourth staff.
- mf* (mezzo-forte) at the beginning of the fifty-fifth staff.
- mf* (mezzo-forte) at the beginning of the fifty-sixth staff.
- mf* (mezzo-forte) at the beginning of the fifty-seventh staff.
- mf* (mezzo-forte) at the beginning of the fifty-eighth staff.
- mf* (mezzo-forte) at the beginning of the fifty-ninth staff.
- mf* (mezzo-forte) at the beginning of the sixtieth staff.
- mf* (mezzo-forte) at the beginning of the sixty-first staff.
- mf* (mezzo-forte) at the beginning of the sixty-second staff.
- mf* (mezzo-forte) at the beginning of the sixty-third staff.
- mf* (mezzo-forte) at the beginning of the sixty-fourth staff.
- mf* (mezzo-forte) at the beginning of the sixty-fifth staff.
- mf* (mezzo-forte) at the beginning of the sixty-sixth staff.
- mf* (mezzo-forte) at the beginning of the sixty-seventh staff.
- mf* (mezzo-forte) at the beginning of the sixty-eighth staff.
- mf* (mezzo-forte) at the beginning of the sixty-ninth staff.
- mf* (mezzo-forte) at the beginning of the seventieth staff.
- mf* (mezzo-forte) at the beginning of the seventy-first staff.
- mf* (mezzo-forte) at the beginning of the seventy-second staff.
- mf* (mezzo-forte) at the beginning of the seventy-third staff.
- mf* (mezzo-forte) at the beginning of the seventy-fourth staff.
- mf* (mezzo-forte) at the beginning of the seventy-fifth staff.
- mf* (mezzo-forte) at the beginning of the seventy-sixth staff.
- mf* (mezzo-forte) at the beginning of the seventy-seventh staff.
- mf* (mezzo-forte) at the beginning of the seventy-eighth staff.
- mf* (mezzo-forte) at the beginning of the seventy-ninth staff.
- mf* (mezzo-forte) at the beginning of the eightieth staff.
- mf* (mezzo-forte) at the beginning of the eighty-first staff.
- mf* (mezzo-forte) at the beginning of the eighty-second staff.
- mf* (mezzo-forte) at the beginning of the eighty-third staff.
- mf* (mezzo-forte) at the beginning of the eighty-fourth staff.
- mf* (mezzo-forte) at the beginning of the eighty-fifth staff.
- mf* (mezzo-forte) at the beginning of the eighty-sixth staff.
- mf* (mezzo-forte) at the beginning of the eighty-seventh staff.
- mf* (mezzo-forte) at the beginning of the eighty-eighth staff.
- mf* (mezzo-forte) at the beginning of the eighty-ninth staff.
- mf* (mezzo-forte) at the beginning of the ninetieth staff.
- mf* (mezzo-forte) at the beginning of the ninety-first staff.
- mf* (mezzo-forte) at the beginning of the ninety-second staff.
- mf* (mezzo-forte) at the beginning of the ninety-third staff.
- mf* (mezzo-forte) at the beginning of the ninety-fourth staff.
- mf* (mezzo-forte) at the beginning of the ninety-fifth staff.
- mf* (mezzo-forte) at the beginning of the ninety-sixth staff.
- mf* (mezzo-forte) at the beginning of the ninety-seventh staff.
- mf* (mezzo-forte) at the beginning of the ninety-eighth staff.
- mf* (mezzo-forte) at the beginning of the ninety-ninth staff.
- mf* (mezzo-forte) at the beginning of the hundredth staff.

This page of musical notation, numbered 117, contains a full orchestral score. The notation is arranged in a system of 14 staves. The top four staves (1-4) are for the woodwinds, with the first two staves (1-2) showing complex, rapid sixteenth-note passages marked *ff*. The next two staves (3-4) show sustained chords and arpeggiated figures, also marked *ff*. The middle four staves (5-8) are for the strings, with the first two staves (5-6) showing sustained, tremolo-like patterns marked *f dim.* and *p*. The next two staves (7-8) show sustained, tremolo-like patterns marked *f dim.* and *p*. The bottom four staves (9-12) are for the brass and percussion, with the first two staves (9-10) showing sustained, tremolo-like patterns marked *ff* and *mf*. The next two staves (11-12) show sustained, tremolo-like patterns marked *ff* and *mf*. The bottom-most staff (13) shows a sustained, tremolo-like pattern marked *ff dim.*

This page of musical notation, numbered 118, contains 18 staves of music. The notation is complex, featuring various instruments and dynamic markings. The first 10 staves are primarily melodic and harmonic lines, while the last 8 staves are more rhythmic and textural. The notation includes a variety of note values, rests, and articulation marks. Dynamic markings such as *f*, *ff*, *f dim.*, and *p* are used throughout. The page is divided into two systems of 9 staves each. The first system includes staves for strings, woodwinds, and brass. The second system includes staves for percussion, harp, and other instruments. The notation is written in a standard musical notation style, with a key signature of one sharp (F#) and a time signature of 4/4.

f *ff* *f dim.* *p* *f marcato* *dim.* *f dim.* *ff* *ff* *ff* *ff dim.*

[illegible]

Clar.
Fag.
Viole
Violoncelli pizz.
Contrabassi pizz.

Moderato.

V

Fl.
Ob.
Clar.
Fag.
Corni
Trombe
Viol. I.
Viol. II.
Viole
V-celli
C-bassi

I Solo.
dolce
I Solo.
dolce
pizz.
mp
pizz.
mp
arco
div.
arco
pizz.
arco
pizz.
arco
pizz.
arco
pizz.

Solo.
dolce
div. pizz.
p
div. pizz.
p
pizz.

Fl. pic.
Fl.
Ob.
Clar.
Fag.
Cor.
div. pizz.
div. a 2
div.
unies.

W
f
dim.
p
f
pp
mf
pp
mf
pp
arco
2 Soli dolce

Fl. *f* *p* *mf* *mf*

Ob. *mf* *mf*

Clar. *f* *p* *mf* *mf*

Fag. *f* *p* *mf* *mf*

Cor. I. II. *mf*

Tutti Viol. I. arco *p* *f*

Sul A *p*

Varco *p* *f*

Varco *p*

arco *f* *mp*

animato
poco a poco

X Fl. pic. *f* *f* *p* *mf* *p cresc.* *f*

Fl. *f* *f* *p* *mf* *p cresc.* *f*

Ob. *f* *f* *p* *mf* *p cresc.* *f*

Clar. *f* *f* *p* *mf* *p cresc.* *f*

Fag. *f* *f* *p* *mf* *p cresc.* *f*

Corni *f* *f* *p* *mf* *p cresc.* *f*

Viol. I. *p* *f* *p* *mf* *p cresc.* *f*

Viol. II. *p* *f* *p* *mf* *p cresc.* *f*

Cello *p* *f* *p* *mf* *p cresc.* *f*

Bass *p* *f* *p* *mf* *p cresc.* *f*

pizz. *p* *f* *p* *mf* *p cresc.* *f*

div. *p cresc.* *f*

non div. *f*

arco *f*

X

animato
poco a poco

This image shows a page from a musical score, likely for a symphony. The score is written for a large ensemble of instruments, including Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), Bassoon (Fag.), Horns (Corni), Trombones (Trombe), Timpani, and Violins (Viol.). The music is in 4/4 time and features a variety of dynamic markings, including fortissimo (f), piano (p), crescendo (cresc.), sforzando (sf), and mezzo-forte (mf). The score is divided into measures, with some measures containing multiple notes and rests. The overall style is that of a classical musical score, with a focus on orchestration and dynamics.

This image shows a page from a musical score, likely for a symphony. The score is written for a large ensemble of instruments, including Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), Bassoon (Fag.), Horns (Corni), Trumpets (Trom.), and Timpani (Timp.). The music is written in a key with two sharps (F# and C#) and a 2/4 time signature. The score includes various dynamic markings such as *mf* (mezzo-forte), *ff* (fortissimo), *f* (forte), *p* (piano), and *mf dim.* (mezzo-forte decrescendo). There are also articulation marks like accents and slurs. The page is numbered 109 at the top right. The bottom of the page features the text "Sul A" and "Sul E" above the staves, indicating specific musical sections or techniques. The score is written in a standard musical notation with notes, rests, and other musical symbols.

The first system of the musical score, titled "Z Soli. a 2", features ten staves. The instruments and their parts are as follows:

- Fl.** (Flute): Starts with a melodic line in the right hand, marked *mp*.
- Ob.** (Oboe): Remains silent in this system.
- Clar.** (Clarinet): Enters with a melodic line in the right hand, marked *pp*.
- Fag.** (Bassoon): Enters with a melodic line in the right hand, marked *p*, with a *dolce* marking.
- Cor.** (Cor Anglais): Remains silent in this system.
- Viol.** (Violin): Enters with a melodic line in the right hand, marked *pp*.
- Viola**: Enters with a melodic line in the right hand, marked *pp*.
- Celli** (Cello): Enters with a melodic line in the right hand, marked *pp*.
- Bassi** (Bass): Enters with a melodic line in the right hand, marked *pp*.

The system concludes with a double bar line. The next system begins with a new section of the score.

This image shows a page from a musical score, likely for a symphony. The score is written for a large ensemble, including the following instruments:

- Fl.** (Flute)
- Ob.** (Oboe)
- Clar.** (Clarinet)
- Fag.** (Bassoon)
- Cor.** (Cor Anglais)
- Trombe I & II** (Trumpets I and II)
- Bass** (Bassoon or Bass)

The score is written in a key signature of one sharp (F#) and a time signature of 2/2. The music is arranged in a multi-staff format, with each instrument having its own staff. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamic markings include *mf* (mezzo-forte) and *f* (forte). The score also features various musical notations such as notes, rests, and dynamic markings. The dynamic markings include *mf* (mezzo-forte) and *f* (forte). The score also features various musical notations such as notes, rests, and dynamic markings. The dynamic markings include *mf* (mezzo-forte) and *f* (forte).

Aa Tempo I.

Musical score for a symphony, page 124. The score is written for a full orchestra, including strings, woodwinds, brass, and tuba. The key signature is two sharps (F# and C#) and the time signature is 2/2. The tempo is marked "Aa Tempo I." at the top left and bottom left. The score features various dynamic markings such as *ff*, *meno f*, *cresc.*, and *sf*, as well as articulation like accents and slurs. The notation is arranged in multiple systems, with each system containing several staves. The page is numbered 124 at the top left and 500 at the bottom center.

Aa Tempo I.

Solo. Bb

The musical score is written for a string quartet, consisting of four staves. The key signature is B-flat major (Bb), and the time signature is 4/4. The notation includes various musical elements such as notes, rests, and dynamic markings. The first staff (Violin I) features a solo section marked 'Solo.' and 'Bb', with dynamics ranging from *ff* to *p*. The second staff (Violin II) includes a second ending marked 'a 2.' and dynamics from *ff* to *p*. The third staff (Viola) and fourth staff (Cello) also show complex rhythmic patterns and dynamics. The bottom section of the score includes performance instructions such as 'pizz.' (pizzicato) and 'arco' (arco), with dynamics like *ff* and *p*. The page concludes with a final B-flat key signature 'Bb'.

Bb

[illegible]

Fl. picc.

Fl.

Ob.

Clar.

Fag.

Cor.

Viol.

div.

cresc.

mf

f

p

Soli

pizz.

div.

mf

f

p

Ee 500

Fl. 2
Ob.
Clar.
Fag.
Cor.
Trombe.
Viol.
pizz.
div.
uniss.
pizz.
div.
pizz.
Soli. pizz.
Tutti
pizz.

Fl. pice.
Fl.
Ob.
Clar.
Fag.
Cor.
Trombe.
Trb. e Tuba.
Viol.
non div.
div.
arco
pizz.
arco
pizz.
arco
pizz.
arco
pizz.
Ff
500
arco

Animato ♩ = 138.

Gg

f scherzando

a 2.

f scherzando

(ad lib.)

a 2.

f scherzando

I.

mf scherzando

in B. II.

III.

a 2.

f marcato poco

mf

f

mf

mf

pizz.

sff

pizz.

sff

pizz.

sff

arco

mf

mf

f

mf

mf

f

This page of musical notation is a score for a symphony, likely from the 19th century, given the notation style and the page number 130. The score is written for multiple instruments, including strings, woodwinds, and brass. The notation is in G major (one sharp) and 4/4 time. The score is divided into systems, with each system containing multiple staves. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The dynamic markings include *sf* (sforzando), *f* (forte), *mf* (mezzo-forte), and *ff* (fortissimo). There are also markings for *div.* (divisi) and *unise.* (unison). The score is written in a clear, legible hand, with a focus on the musical notation itself. The page number 130 is located at the top left corner.

130

sf *f* *mf* *ff* *div.* *unise.*

Li

The musical score is written for a large ensemble, likely a symphony or concert band. It consists of 16 staves. The first four staves are for woodwinds (flutes, oboes, and bassoons), the next four for strings (violins, violas, cellos, and double basses), and the last eight for percussion and other instruments. The score is in 2/4 time and features a variety of dynamic markings, including *sf* (sforzando), *ff* (fortissimo), *sp* (sopra piano), *p* (piano), *mf* (mezzo-forte), and *div.* (divisi). The piece is marked with a key signature of one sharp (F#) and a common time signature of 2/4. The score includes a variety of musical notations, such as eighth notes, sixteenth notes, and rests. The first staff is marked with a *Li* (Lied) and a *sf* dynamic. The second staff is marked with a *ff* dynamic. The third staff is marked with a *sp* dynamic. The fourth staff is marked with a *sp* dynamic. The fifth staff is marked with a *ff* dynamic. The sixth staff is marked with a *ff* dynamic. The seventh staff is marked with a *ff* dynamic. The eighth staff is marked with a *ff* dynamic. The ninth staff is marked with a *ff* dynamic. The tenth staff is marked with a *ff* dynamic. The eleventh staff is marked with a *ff* dynamic. The twelfth staff is marked with a *ff* dynamic. The thirteenth staff is marked with a *ff* dynamic. The fourteenth staff is marked with a *ff* dynamic. The fifteenth staff is marked with a *ff* dynamic. The sixteenth staff is marked with a *ff* dynamic. The score includes a variety of musical notations, such as eighth notes, sixteenth notes, and rests. The first staff is marked with a *Li* (Lied) and a *sf* dynamic. The second staff is marked with a *ff* dynamic. The third staff is marked with a *sp* dynamic. The fourth staff is marked with a *sp* dynamic. The fifth staff is marked with a *ff* dynamic. The sixth staff is marked with a *ff* dynamic. The seventh staff is marked with a *ff* dynamic. The eighth staff is marked with a *ff* dynamic. The ninth staff is marked with a *ff* dynamic. The tenth staff is marked with a *ff* dynamic. The eleventh staff is marked with a *ff* dynamic. The twelfth staff is marked with a *ff* dynamic. The thirteenth staff is marked with a *ff* dynamic. The fourteenth staff is marked with a *ff* dynamic. The fifteenth staff is marked with a *ff* dynamic. The sixteenth staff is marked with a *ff* dynamic.

Li

500

$\text{♩} = 88$
Mm più sostenuto

a tempo
 $\text{♩} = 138$

The musical score consists of 14 staves. The first system (staves 1-4) includes markings for *a 2.*, *I. in A.*, and *a 2.*. Dynamics include *f*, *mf*, and *ff*. The second system (staves 5-8) features *f dim.* and *ff pesante*. The third system (staves 9-12) includes *div.* and *pizz.*. The score concludes with a repeat of the tempo marking **Mm più sostenuto** and $\text{♩} = 88$.

Mm più sostenuto
 $\text{♩} = 88$

a tempo
 $\text{♩} = 138$

[illegible]

a tempo
♩ = 138.
Solo.

The musical score is arranged in two systems of five staves each. The top system includes a violin I staff, violin II staff, viola staff, cello staff, and double bass staff. The bottom system includes a violin I staff, violin II staff, viola staff, cello staff, and double bass staff. The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamics markings include *mf*, *f*, *mp*, *p*, *dim.*, *unis.*, *arco*, and *pizz.*. Performance instructions include *Solo.*, *a 2.*, *div.*, and *unis.*. The tempo is marked *a tempo* at the beginning and end of the page. The key signature is one sharp (F#).

più sostenuto
 Q_0 $\text{♩} = 88.$

musical score for page 137, featuring multiple staves with various musical notations including dynamics, articulation, and performance instructions.

Key markings and instructions include:

- p* *cresc.* (piano, crescendo)
- mf* *cresc.* (mezzo-forte, crescendo)
- f* *cresc.* (forte, crescendo)
- a 2.* (second ending)
- arco* (arco)
- tr* (trill)
- trom.* (trombone)
- div.* (divisi)

The score is written in G major (one sharp) and 4/4 time. It includes a variety of musical notations such as whole notes, half notes, quarter notes, eighth notes, and sixteenth notes, as well as rests, ties, and slurs. The dynamics range from piano (*p*) to mezzo-forte (*mf*) to forte (*f*), with crescendo markings indicating increasing volume. The performance instructions include *arco* (arco), *tr* (trill), *trom.* (trombone), and *div.* (divisi).

This image shows a page from a musical score, likely for a symphony. The score is written for multiple instruments, with staves arranged in a system. The notation is complex, featuring various musical symbols such as notes, rests, and dynamic markings. The key signature is one sharp (F#), and the time signature is 4/4. The score includes several measures of music, with some measures containing multiple staves. The dynamics range from 'p' (piano) to 'f' (forte), with 'cresc.' (crescendo) indicating a gradual increase in volume. The notation is dense, with many notes and rests, suggesting a fast and complex piece of music. The page is numbered '12' in the top left corner.

This page of musical notation, numbered 139, contains a complex arrangement of musical staves. The notation includes treble and bass clefs, key signatures, and various musical symbols such as *a 2.*, *f*, *mf*, *p*, and *cresc.*. The staves are organized into systems, with some staves featuring multiple measures of music. The notation is dense and detailed, typical of a professional musical score.

This page of musical notation is for a symphony, featuring multiple staves for various instruments. The notation includes notes, rests, and dynamic markings such as *f*, *mf*, *ff*, and *cresc.*. The key signature is one sharp (F#). The notation is arranged in a system of staves, with some staves having a repeat sign. The notation is written in a standard musical notation style, with notes, rests, and dynamic markings. The page number 140 is at the top left.

Rr

II. III.

uniss.

Rr

500

This image shows a page from a musical score, likely for a symphony, featuring multiple staves with complex notation. The score is written in a key with one sharp (F#) and includes various musical symbols such as notes, rests, and slurs. Dynamics like *cresc.*, *ff*, *dim.*, and *mf* are used throughout. The notation is dense, with many notes and rests, and includes some markings like *a 2.* and *uniss.* (unison). The page is numbered '13' in the bottom left corner. The score is written in a key with one sharp (F#) and includes various musical symbols such as notes, rests, and slurs. Dynamics like *cresc.*, *ff*, *dim.*, and *mf* are used throughout. The notation is dense, with many notes and rests, and includes some markings like *a 2.* and *uniss.* (unison). The page is numbered '13' in the bottom left corner.

Grandioso.

Musical score for a Grandioso section, page 143. The score is written for multiple staves, likely representing different instruments or voices. The key signature is one sharp (F#). The tempo/mood is marked "Grandioso." at the top and bottom of the page.

The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamics markings include *sf* (sforzando), *f* (forte), and *mf* (mezzo-forte). Performance instructions include *div. a 2.* (divisi a 2), *non div.* (non divisi), and *fma non troppo* (fma non troppo).

The score is divided into two main sections by a double bar line. The first section is marked "Grandioso." and the second section is also marked "Grandioso." at the bottom. The notation is complex, with many notes and rests, indicating a fast and grand piece.

[illegible]

This page of a musical score, numbered 145, contains 18 staves of music. The notation is complex, featuring various musical symbols such as notes, rests, and dynamic markings. The score is written in a key signature of one sharp (F#) and a time signature of 4/4. The instruments represented include woodwinds (flutes, oboes, bassoons), brass (trumpets, trombones, tuba), and strings. The score includes several dynamic markings: *cresc.* (crescendo), *sf* (sforzando), and *trem.* (tremolo). The word *lunga* (long) is used to indicate a sustained note or phrase. The score is divided into two systems, with the first system containing 10 staves and the second system containing 8 staves. The notation is dense, with many notes and rests, and the overall style is characteristic of late 19th-century orchestral music.